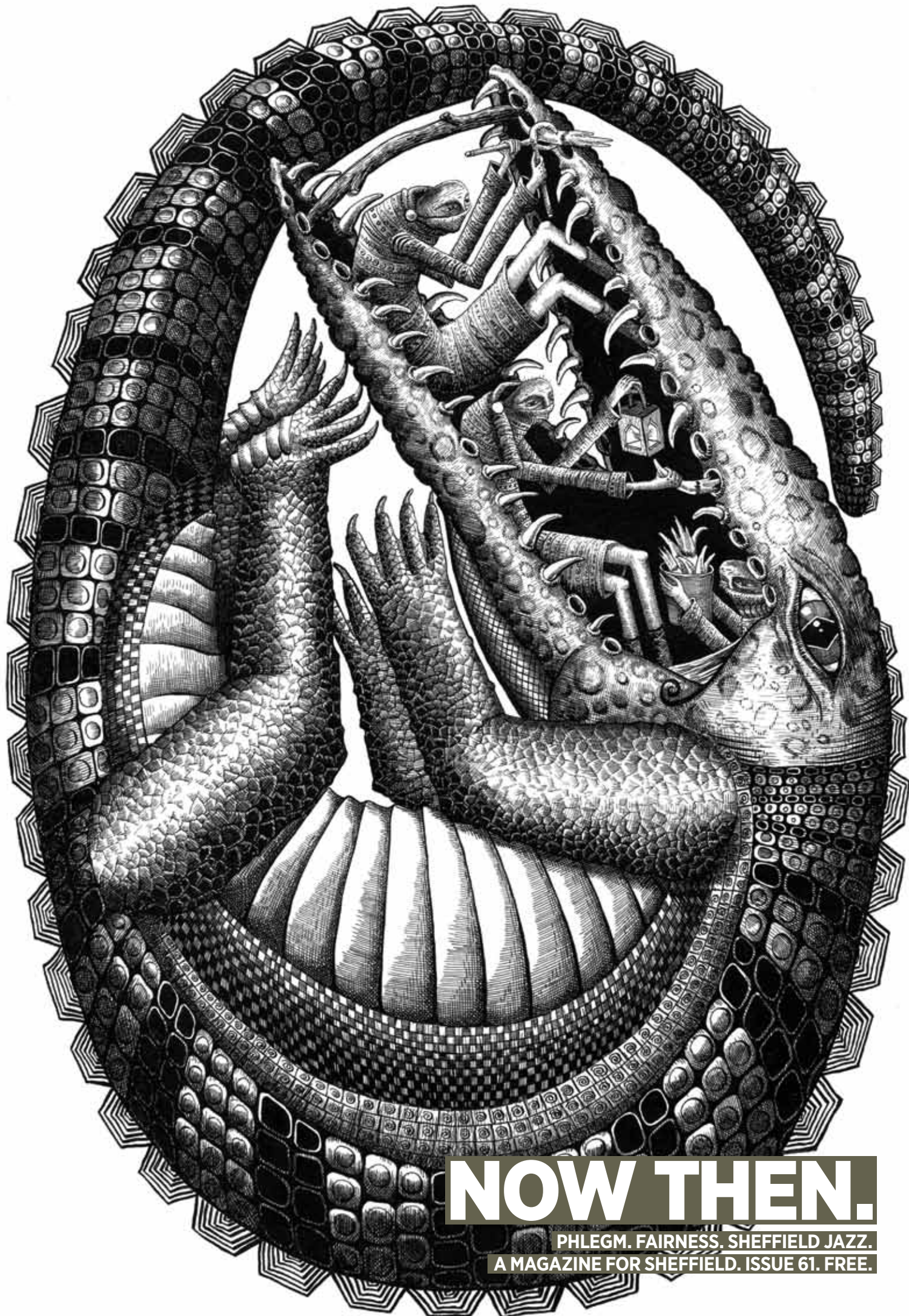




NOW THEN.

PHLEGM. FAIRNESS. SHEFFIELD JAZZ.

A MAGAZINE FOR SHEFFIELD. ISSUE 61. FREE.

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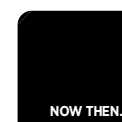
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Now Then may be unsuitable for under 18s.

Original design & layout by Matt Jones.

Enjoy the read.



Evolutionprint



EDITORIAL.

In April 2008, we published the first issue of Now Then. Limited to 2,000 copies featuring the artwork of local hero Phlegm, it was a simple black and white affair. Looking back, we were learning on the job, but the reception was great and we kept at it. Five years on and miraculously we are still here, releasing our 61st issue with artwork from Phlegm. Full circle.

First and foremost we want to thank everyone who has been involved in making Now Then what it is today – artists, writers, poets, local traders, proof readers, van drivers, printers and readers. Now Then is a community mag and as such you make it what it is.

This month we have some great pieces for you, including an interview with botanist and fungus expert Dr Patrick Harding, an article on the Fairness Commission, an unpublished poem from Simon Armitage in the Word Life section, full listings for the University's Lyric Festival next month, and a feature on jazz in Sheffield. The Phlegm artwork featured is mostly unreleased, and will form the basis of a new book he is working on as we speak. He prefers to let his art speak for itself, so instead of an artist interview we have allocated more pages to his fantastically intricate work.

We are also producing another Now Then ale this year in conjunction with Abbeydale Brewery as a celebration of our fifth birthday, which should be getting delivered to establishments all over Sheffield and beyond as you read this. Sample it and see what you think. For Twitter regulars, use the hashtag #nowthen5 to share your thoughts and find out which pubs and bars are serving it.

You can contact me on
sam@nowthenmagazine.com.

SAM.

Doc/Fest Collaboration

We are delighted to announce that we are official media sponsors of this year's Doc/Fest, Sheffield's premier film and documentary festival. The May and June magazines will feature exclusive content and big name interviews to complement the Doc/Fest programme, and we will collaborate on a very special all-day event including film screenings, live music and poetry as part of the festival, which runs from 12th to 16th June. Stay tuned for more details.

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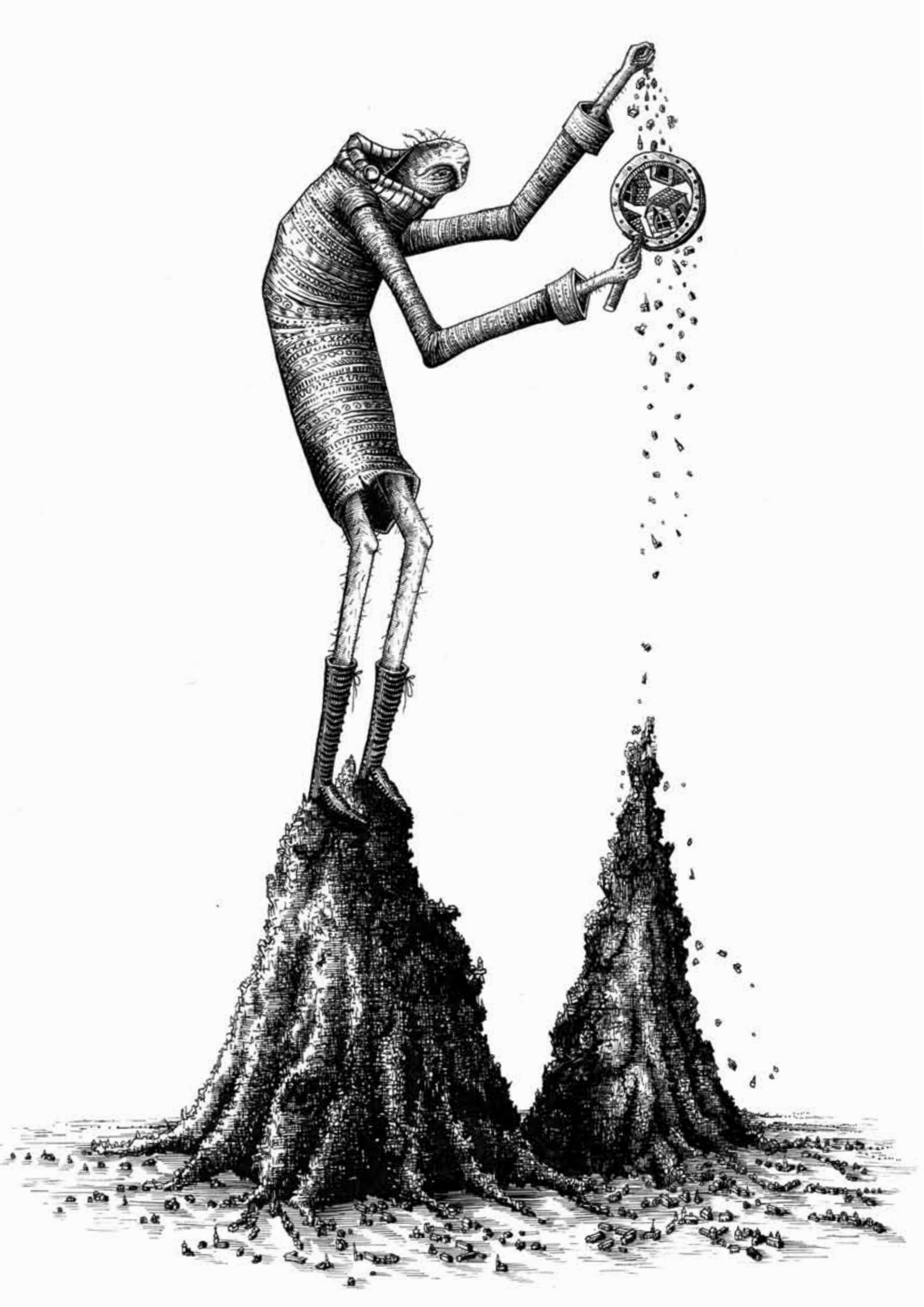
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LOCALCHECK.

ANARCHISM.
HOSTED BY ALT-SHEFF.

I want to wear a Free Bradley Manning t-shirt around Sheffield, but I probably won't. It could get me into arguments on topics that I haven't properly thought through. I don't know all the facts, but I feel that he's being mistreated. He could be executed by the US government. For what? For passing information of American military atrocities to Wikileaks after the mainstream press refused to listen to him. I feel the injustice, but am I sure? And what would be the point of a t-shirt? People in Sheffield won't be on the jury, that much is true, so why appeal to them with a t-shirt? They may not know who Bradley Manning is. Is this a way to explain? Would I be a walking advert for my views? Showing off my knowledge of political issues? Or maybe it's me saying "Look – I know about this, give me a sign if you do too". And if that happens enough, then we'll know Bradley Manning's case isn't just an obscure political issue; that there are others around us who know about what's happening in the world, and think about the socio-political side of life.

I would like to say it was my academic study of politics which made me aware of anarchist literature, but it wasn't. It was probably a t-shirt with the letter "A" in a circle.

Anarchists get a bad press and they're frequently imprisoned for supposed plots. It's hardly surprising that a philosophy which rejects the legitimacy of state governments will attract a little hostility from, say, state governments. But they aren't afraid of drawing attention to themselves, and the annual Sheffield Anarchist Book Fair returns this year in a bigger venue, because it seems to get more popular every year. It will be occupying the Showroom Workstation on the weekend of 11th-12th May. Pop in and get a flavour of the discussion, stalls, films and talks. On the Saturday evening there will be a social event, and on Sunday a radical walking tour and a game of three-sided football (what!?). And there's a creche for anarchist kids. What other kind is there?

In fact anarchists have a rich philosophy of liberty, equality and grassroots democracy which leads them to support those oppressed by the powerful. People like John Bowden, in jail in Scotland for murder 20 years after his co-accused were released. He is considered a minimal

risk to the community, but remains in maximum security conditions primarily because he criticises the prison system and campaigns for basic human rights. Only small groups like Leeds Anarchist Black Cross (ABC) champion his voice outside the prison walls.

It's not the state alone which objects to protest. Last year, 21 activists from campaign group No Dash for Gas trespassed on EDF's West Burton power station at nearby Mansfield. They pleaded guilty. They were making a point about carbon fuels. Large corporation EDF didn't appreciate the gesture, and instead started a civil claim for compensation of a crushing £5m. That would surely ruin these well-intentioned people, and send a harsh message to anyone else with a protest in mind. As writer Andrew Rowell puts it: "Just as violence is designed to chill people into silence through physical intimidation, so SLAPPs [Strategic Lawsuit Against Public Participation] are meant to chill through legal intimidation." It's anti-activist pressure by powerful forces. A petition attracted tens of thousands of signatures and EDF eventually dropped the case under huge pressure from the public, but others in the past have not been so lucky.

Personally I don't mind whether or not people wear t-shirts with slogans, or know about every side of politics. It's enough to do your bit. If that means someone feeling incensed about things and getting out onto the town hall steps, that's a step worth taking and worthy of respect. It's still a bit cold for t-shirts at the moment, but watch this space.

sheffieldbookfair.org
leedsabc.org
nodashforgas.org.uk
alt-sheff.org

FAIRNESS.

WHO DECIDES WHAT IS FAIR?
JASON LEMAN.

At the end of January the Sheffield Fairness Commission released its final report. The Commission was a group of people from faith groups, political parties, business and the voluntary sector who gave their time to consider how life in Sheffield might not be fair now and how we can make it fairer. They got evidence from groups across the city, from experts and practitioners, held public meetings and consultation, then boiled it all down to an 86-page report.

“But who are they to decide what is fair and what not? Isn't this just another waste of cash? So people on one side of the city die ten years earlier than those on the other side. So people miss out on education, healthcare and employment. Life isn't fair. Get over it.”

The reaction to the report was not universally welcoming, but the Fairness Commission should be judged on its practical impact and there are many practical proposals. Here are just three:

1. “Communities are supported with the necessary skills and information to recognise health concerns and have the confidence to seek advice and support from health services.

This should include removing barriers to services which are disproportionately experienced by some communities.”

Mary's husband has had heart problems, but he can't stay off the steaks and cigarettes. She doesn't want the silly sod to drop dead but the health service is full of red tape and jargon. Then a leaflet drops through the door that isn't worded like it's from another planet and there is a contact number. A community health champion scheme that worked in Darnall could be what they need. After a bit, hubby ends up a born-again health salesman.

2. “All schools in Sheffield recognise, identify and support young carers as a vulnerable group of young people who have a right to an education, aspiration and achievement and to ensure a successful career and adulthood.”

Hassan is a carer like 2,000 other children in Sheffield. Mum lost the use of her legs after an illness. Her cheery “look on the bright side” facade falls flat on the doorstep. She cries on his shoulder sometimes. As the other lads at school have fun together, Hassan shops, cooks and cleans. This is what he does and who he is. Schoolwork goes undone. There's

no point. Then the headmaster calls Hassan in to chat about being a carer and what he'd like out of life. “I wanna be a qualified nurse - something like that - help people like my mum”. The head is respectful and supportive, and that makes all the difference.

3. “Proposing a sustainable, incentive-based model to the government, whereby Sheffield is able to retain a proportion of the savings resulting from reducing the number of people in need of benefit as we support people to access jobs.”

Sam is deciding on what service to fund with Council money. On the one hand is a tick box service from a big provider. They'll get lots of people seen and meet some targets but have very little effect. On the other is a local charity that would only see a few people as they build relationships and help them sort out their lives. Now the Council gets the money if clients really do move off benefits - money to spend on more services - so going for the tick box option doesn't make sense anymore. Sam opts for the local service that produces real results.

But these are just stories. One of the recommendations is that “Sheffield should prioritise... a high quality Early Years experience for all children”. After a government grant was

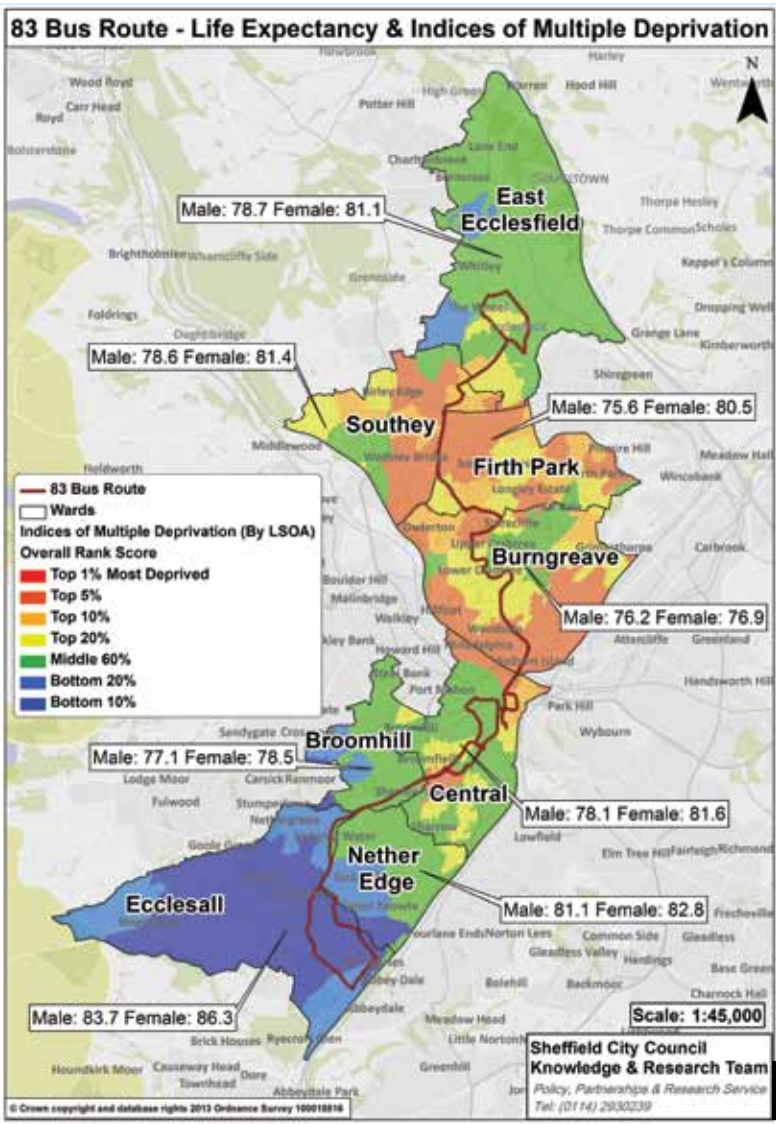
cut this year, Sheffield Council reduced funding for early years services by half. The Fairness Commission has all sorts of challenges in front of it, not least that it relies on organisations across the city recognising the value of its recommendations. They have sent letters to every major organisation asking for a response to what the report says. But words are cheap.

You might say that life just isn't fair, but you could say that about having free access to healthcare, about universal schooling, about everyone having the vote. Making people's lives better is always a good thing to do. There are a lot of good ideas about how to do it and a lot of people who'd like to help. The Fairness Commission has set out a way forward and it might make getting there a little easier, but the rest is up to us.

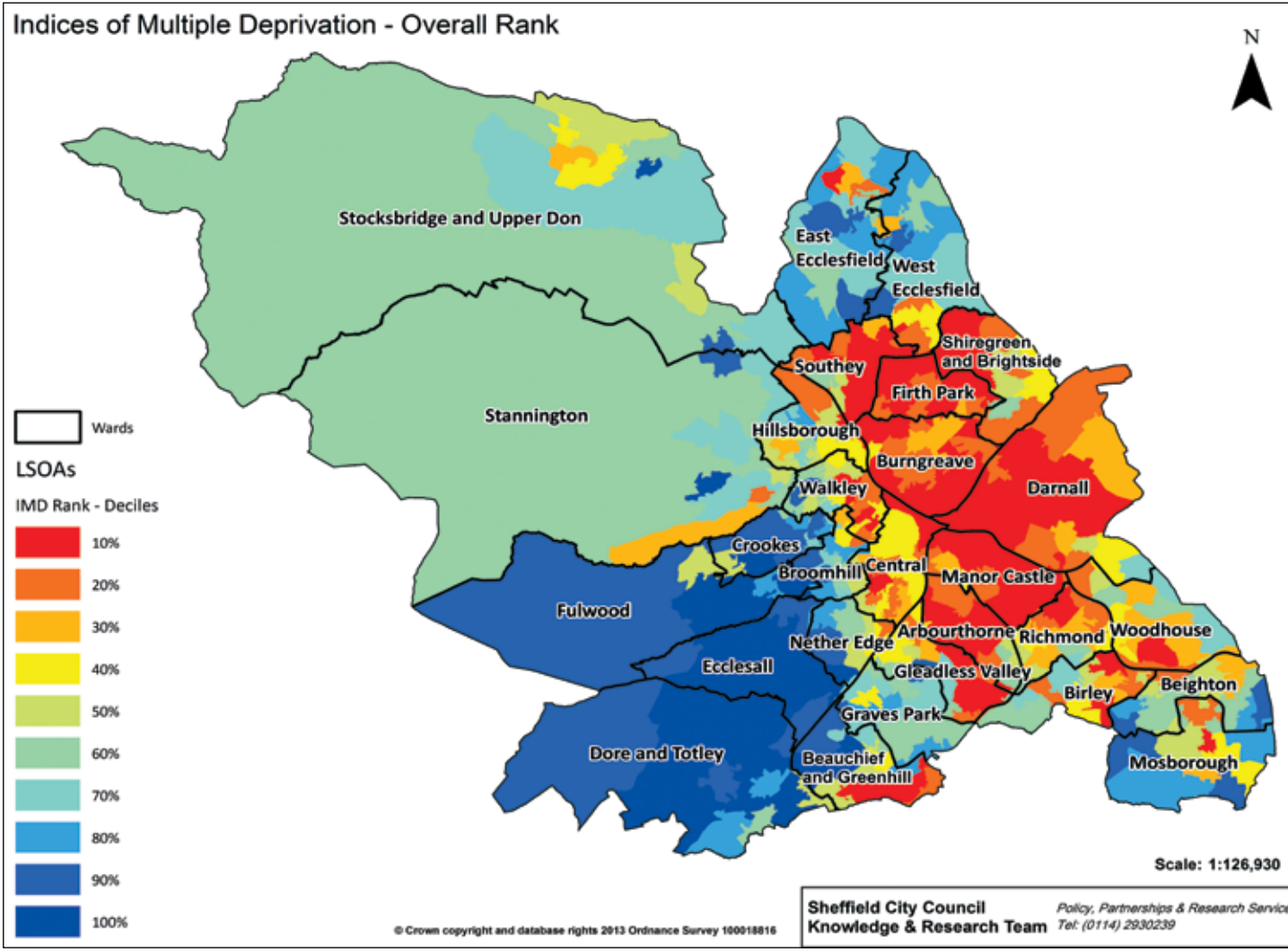
Sheffield Equality Group Meeting – Wednesday 3rd April, 7pm at Sheffield Quaker Meeting House

Meeting about cuts to social care and support – Thursday 11th April, 6.30pm at Sheffield Quaker Meeting House

sheffield.gov.uk/fairnesscommission



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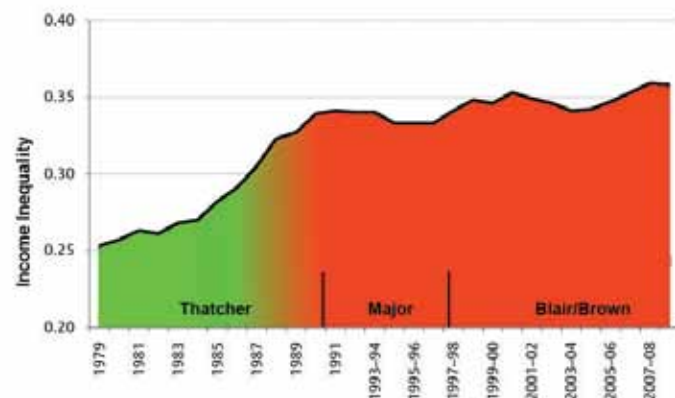


Sheffield Equality Group

SheffieldEquality.Wordpress.Com

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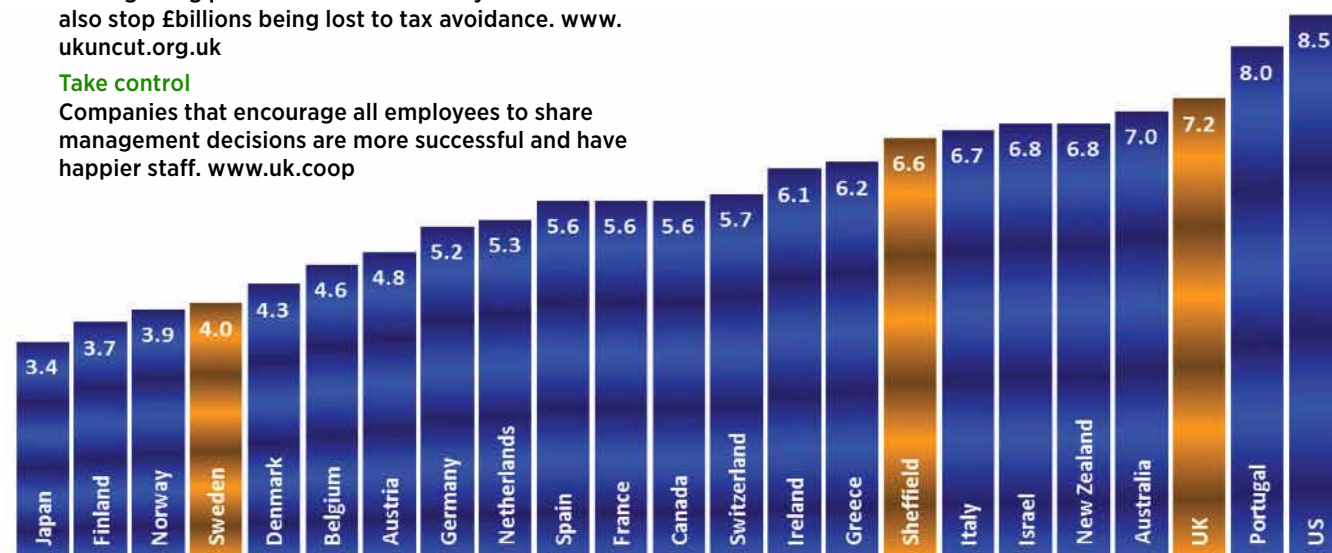
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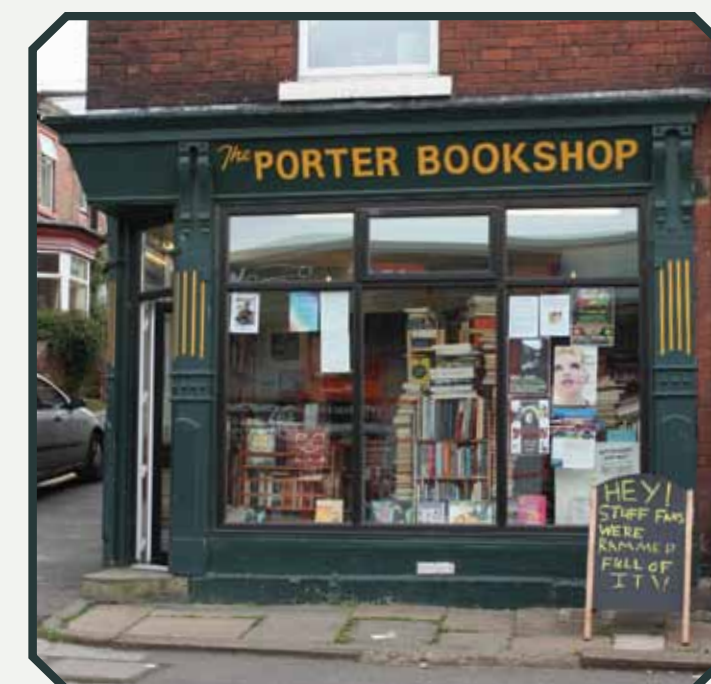
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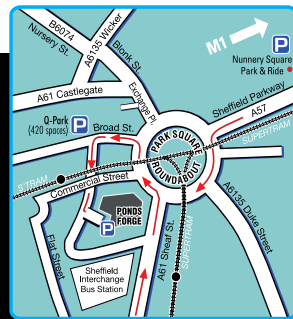
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DEAD SPACE.

ANY LAST WORDS? – OLD CROWN COURTS.
GEOFF MACKAY & MAX EVERETT.

Many of the buildings we have recently written about have been empty and unused for a long time, but none as much as the heavyweight in this month's feature. Dead Space opens the seemingly closed case on the future of Sheffield's Old Crown Courts, currently serving time on demolition row. The jury is out and it doesn't seem like an outcome is due anytime soon. Who is responsible for letting this spectacular, grand edifice dilapidate to such a degree? What could be offered as a solution?

Built as the second of three town halls, the new town hall sat on a site close to where Sheffield's first town hall was built in 1700. There was no prospect of extending, so as Sheffield grew quickly during the Industrial Revolution plans were commissioned and the new town hall was completed in 1810 for the sum of £200. Situated on Waingate, across from Castle Market, the building functioned as town hall for over 90 years before it eventually grew too small. Power was focused further toward the south of the city and in 1897 the town hall relocated to Pinstone Street, where it stands today. From that point the old town hall became the Crown Courts.

During its time as the town hall - also housing the petty and quarter sessions, which were the local courts - it went through a number of physical changes. In 1833 architects Flockton installed an underground connection through to the police station from the holding cells. The more notable design change in 1867 by Flockton & Abbot, following the lease takeover by the town trustees, was the addition of the ornate neo-classical clock tower which re-orientated the entrance towards Waingate. The clock has long since stopped. The last entry in the registry is dated 1997, before the crown courts moved to a new location, and the building has stood bruised and battered since. It was bought at auction in 2004 and went up again in 2008, but was pulled due to an issue over fees. The current owners are G1 London Properties, who were unavailable for comment on their plans for the future of the courts. With the Victorian Society naming it in their top ten list of buildings most at risk back in 2007, it seems a criminal offense for G1 to sit idly on their mucky assets, letting whole chunks of history rot before its time to rub out another piece of the city's identity.

If there was ever a building worthy of a resurrection miracle, then the former crown court is a very strong candidate. The combination of credit crunching and unforeseen winters is slowly draining the strength out of this imposing building. But there is so much more to be lost than mere stone and glass. The heritage, history and memories from the many people who used the building when it was in a healthier state will also be blighted by the loss of such a significant structure. The sad thing is that there are currently no realistic proposals to do anything with this grade II listed treasure.

What can we see as a possible solution? For starters we believe that the civic heritage that this building represents should be a prominent feature of the restored building. Furthermore we'd love the building to remain in the public realm, perhaps as part of the controversial proposals for Castle Market that we hear about these days. It's hard to deny that the building is still an eye-catcher in spite of the dirt black patina which drapes its facades like a dark shroud. This aesthetic quality would make this building an interesting place to go and a place to explore when it is refreshed and cleaned up, for locals and visitors alike.

Within the building there could be modern leisure facilities such as a themed restaurant or bar, and a roof terrace space could be included to take advantage of the spectacular views across the city. The lower floors could be converted into a museum on the history of the Castle Market site as whole. There are still many citizens of Sheffield who have enjoyed its services in one way or another, and if the Council and the owners find a way to work together, we might yet have our own stories to tell about our experiences there. Whatever it becomes in the end, if it ever happens, it needs to be done swiftly.

We hope this article sparks new debate on the Old Courts and if you have anything to say please get in touch: everettmackay.co.uk/contact-us



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DR PATRICK HARDING.

BOTANY, FUNGI AND FORAGING.
INTERVIEW BY EBONY NEMBARD.

On first meeting Patrick Harding, what is most evident is that above all, he is a local man with a wealth of knowledge and utter enthusiasm for what he does. Patrick is all about science and bringing it to the people. For the last two decades, he has lectured at the University of Sheffield and organised the science programme for the Institute of Continuing Education at the University of Cambridge.

Although perhaps best known for his expertise in fungi, Patrick's knowledge goes far beyond mushrooms. As a botanist, Patrick manages to demystify fact from fiction. As a creative, he incorporates poetry, prose and visuals into what many see as the hard-faced member of the academic disciplines. With over 30 years teaching the power of plants, Patrick's career is still thriving and his passion is obvious in every word he speaks.

All too often natural remedies get dismissed in favour of western medicine, with labels like 'alternative', 'holistic' or even 'quackery'. Why do you think this is?

Using plants as medicine is certainly not new. We have good evidence indicating that our ancestors were using a range of medicinal plants as far back as 60,000 years ago. The problem these days is that too often 'new' is deemed better than 'old', as many women television presenters have found to their cost.

A very large number of herbal remedies have been shown to be efficacious. In the last 100 years we have learned a great deal about the chemicals present in plants and the way such materials affect the human body. Despite this there is still a tendency among part of the scientific community to label herbal medicine as 'alternative' (I prefer the term 'complementary') and lump it along with unproven practices such as crystal therapy. The fact that many herbalists use a holistic approach should be viewed in a positive light. The treatment of disease is not simply negating symptoms, as any good GP will readily admit.

In Sheffield we're blessed with an abundance of green space and natural woodland, but we still can't shake off that label of being the City of Steel. Do you think more local people should embrace their surroundings? Why do you think people tend not to utilise what's around them?

Just as the use of plants in medicine has moved forward, as evidenced by the current use of plant-based chemicals (e.g. vinblastin from Madagascar Periwinkle and taxol from Yew) by the NHS in the treatment of a range of cancers, so Sheffield has moved with the times. Steel is still manufactured here, but the Steel City image of smoke and grime is as outdated as the view that plant-based medicine is outmoded.

Surprisingly, Sheffield's woodland heritage is tied up with its manufacturing past. Wood was needed as an industrial fuel, especially for charcoal before the invention of coke, and birch twigs were used in large quantities in the process of rolling steel, so our woods were not cut down but carefully managed to give a continuous supply of wood-based products.

Despite being aware of the medicinal properties of many of the wild plants to be found within the city, I do not advocate self-medication for all. Our hospitals are busy enough without having to admit people who have misidentified a plant or overdosed with a medicinal plant. A small amount of the chemical found in foxglove leaves can help certain heart problems, but a larger amount can kill. Much of medicine is about dosage.

The way that more people in Sheffield can embrace their surroundings is through eating more locally grown plant products. The waiting lists for allotments are evidence of the change in attitudes in the last ten years. At the same time initiatives in Sheffield have seen the collection of fruit from gardens where it was previously left to rot, and events

in places such as Heeley City Farm, Tideswell School of Food and Fischer's Hotel teach people about foraging safely for edible plants and wild mushrooms.

What would you say was the beginning of your love of plants?

My mother not only obtained a first class honours degree in Biology, but went on to obtain a doctorate from Cambridge University, a rare event for women in the 1930s. As a child I learnt the names of wild flowers from her, whilst also developing an interest in birds and photography from my father, but this was only after we returned from Egypt, where I had spent my childhood. I saw few plants and most of the trees were date palms, but the Suez Crisis of 1955 brought us home to a much greener land and the consummation of my love affair with plants. Two botany-based degrees, eight books and a lifetime of enthusing people of all ages about plants and fungi has ensured that my interest is far from diminished.

It's well documented that Downing Street have opposed the idea of decriminalising the use and possession of 'soft drugs' like cannabis, but it has some benefits and it is legal in some parts of the world. What is your view?

The polarisation of views about herbal medicine is nothing compared with the stances taken in Britain over the use of cannabis. The original definition of the word 'drug' is 'dried plant material', and until the early part of the 20th Century most British doctors relied on plant-based drugs including cannabis. Queen Victoria was regularly prescribed 'Indian Hemp' – the name given to cannabis in those days – to treat her period pains and other "women's problems". Sadly, in the rush to ban something else in the USA after the end of Prohibition, cannabis fell foul of the law and Britain followed poodle-like and not only banned the recreational use of the drug, but also research into possible new medicinal uses.

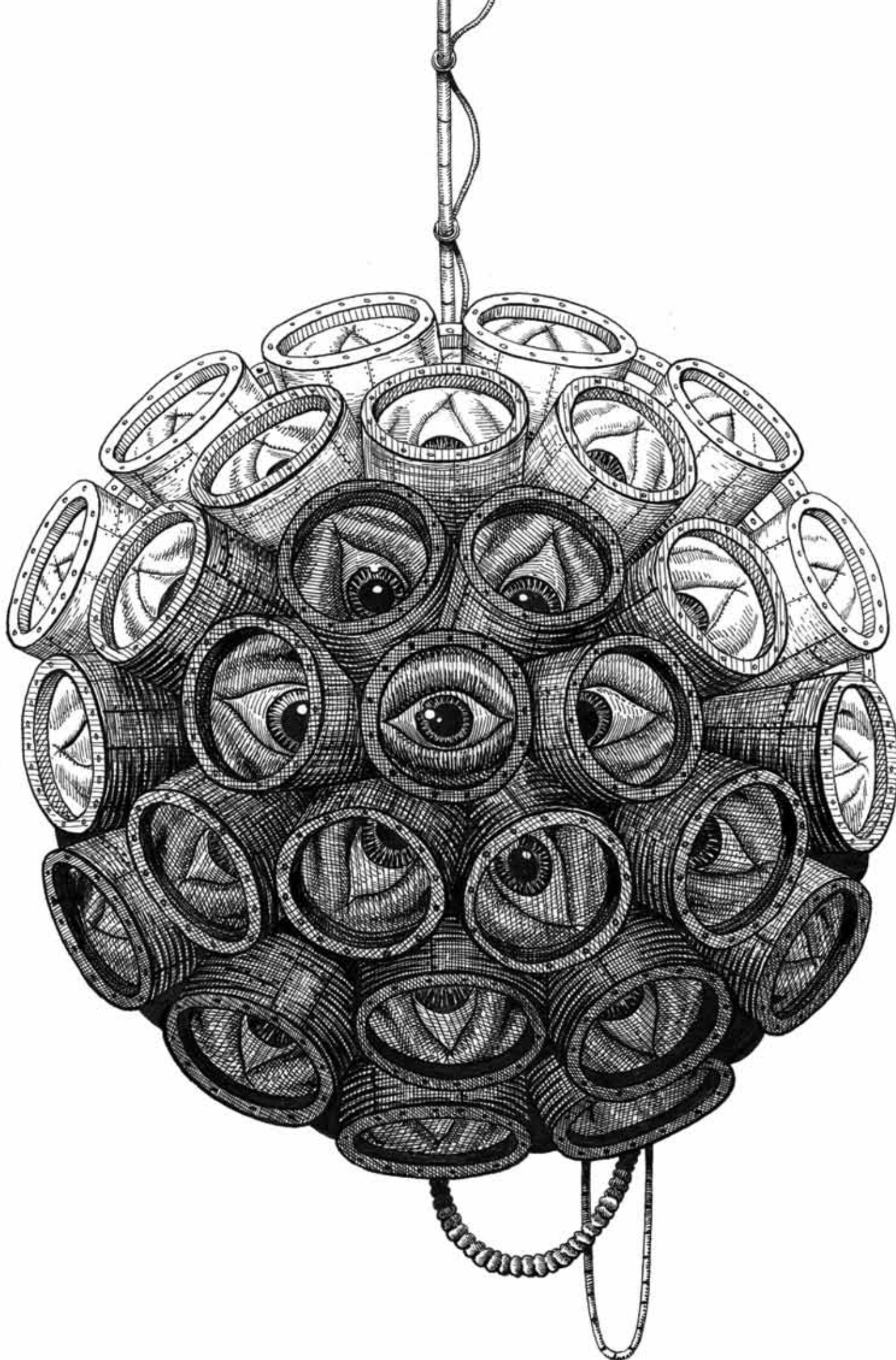
It took a famous Sheffield-based, dog-loving MP to help redress the balance. Not only was cannabis reclassified as a less serious recreational drug, but more importantly permission was given for research and development of new cannabis-based drugs. Already some of these have been approved for use by the NHS and more are in the pipeline – a real step forward. However, conventional medicine has continued to use the analgesic properties of morphine and this does not mean that the recreational use of morphine-based drugs including heroin is to be condoned.

As to the decriminalisation of the recreational use of cannabis, I have mixed feelings. There is too much recent scientific study that points to the long-term effects of modern skunk, a far cry from the far less potent product I knew in the 60s. What I do know is that our drug laws are not working and I find it sad that so many ex-politicians, ex-chiefs of police and retired judges have spoken out against our failing policy, but few have had the courage to do so when in office.

What are the benefits of foraging? What can people expect to stumble across in Sheffield?

There are plenty of good edible plants. During spring and early summer the fresh growth of species such as Ramsons (wild garlic), Jack by the Hedge and Chickweed add flavour and texture to salads and other dishes. Spring fungi such as Morels (increasing in Sheffield gardens on wood chip) and St George's Mushrooms (any time from 23rd April) lead us on into the summer fruits, including wild raspberries and the wonderful bilberries in the surrounding moorlands. All this precedes the cornucopia of edible autumn fungi. The benefits? Free food, plenty of exercise and a return to the hunter-gatherer existence. Most important is the knowledge that I know what I am eating. There is no hidden horse meat in my foraged food.

tideswellschooloffood.co.uk
patrickharding.co.uk





FOOD.

THAI.
CASSIE KILL.

What makes a country a culinary powerhouse? A range of good quality, natural produce has got to be a solid foundation for glory. Historical access to a good range of spices and flavourings certainly helps. A bustling culture of street food also provides an open forum for exchange and rapid development of different cooking styles.

Thailand is blessed in all of these departments. The rural, agricultural landscape and long coastline provide a range of delicious, fresh ingredients. Even the most humble Thai restaurant is graced with the hot and salty flavours of fish sauce with chilli, lashings of sugar and the unusual, captivating fragrance of holy basil. Tamarind and lime add a zingy sourness to many dishes - hot, sweet, salty, sour and fragranced. Add seafood, fresh fruit and coconut and you're onto a massive winner.

Moving to Bangkok after graduating, I was shocked to find that many flats didn't have the most basic cooking facilities. The simple fact is that you don't need them. Every street corner has at least one street food vendor. Many have several. Some of them are mobile stalls with wheels and a little bell, so you can hear them coming and rush out with a handful of coins to buy a bag of sliced pineapple or a stick of barbecued meat.

There is a brilliant current trend for street food in the UK, with a number of TV programmes celebrating street eats and businesses popping up around the country selling simple, portable dishes you can grab on the go. One of the wonderful things about the way this culture thrives in Bangkok is the mind-blowing diversity of dishes that can be found within a few streets of one another. Fried insects with soy sauce and spring onions, barbecued hearts on a stick and whole, cooked scorpions all graced my palate at various times during my year as a Bangkok resident, and they were actually all delicious. Except the scorpion.

The upshot of the wild range of available street dishes in Bangkok is that the recipes either sink or swim. Street food is affordable and prevalent. I found myself navigating certain parts of the city by where I could buy an awesome noodle soup or a brilliant portion of pumpkin with rice noodles. Within this, there still seems to be space for regional delicacies to continue. At the end of a long night out, a Thai friend excitedly fed a vegetarian friend a regional speciality she enjoyed in her rural childhood, only afterwards realising that the congealed chicken blood chunks it contained were most certainly not vegetarian. Oops.

While Thai street food is as diverse as it is affordable, the key unifying feature is that these dishes are easy to cook. They have to be quick, with few stages and limited ingredients, in order to be achievable on a tiny stall. They are therefore a great tool for the working cook. It's quite feasible to concoct and eat a decent Pad Thai in the 45 minutes between returning from work and meeting friends in the pub, and many of the basic ingredients in this recipe are to be found in a well-stocked store cupboard.

If you want to experiment with more the unusual Thai ingredients, by all means head to your local Chinese supermarket, which will be able to furnish you with lemongrass, fish sauce and curry paste actually made in Thailand, although you could try making your own if you're feeling adventurous. I wouldn't recommend trying the scorpion thing at home though. Leave that to the professionals.



SIMPLE PAD THAI.

SERVES 2.

100g dried flat rice noodles
3 tbsp sunflower oil
2 eggs, lightly beaten
2 garlic cloves, chopped
200g small, raw prawns, peeled
100g bean sprouts, rinsed
2 spring onions, chopped into 3cm pieces, green and white parts separated
3 tbsp Thai fish sauce (nam pla)
2 tbsp lime juice
½ tsp dried chilli flakes
1 tbsp brown sugar
2 tbsp roasted peanuts, lightly crushed
2 tbsp fresh coriander, chopped
Juice of 1 lime

Pour boiling water over the noodles and leave for 15 minutes till just soft but al dente. Rinse in cold water and drain. Stir a splash of the oil through the noodles to stop them sticking.

To make the omelette, coat a wok or non-stick frying pan with a thin layer of oil and heat. Pour in the beaten eggs and tilt the pan to make a very thin, wide omelette. Loosen the edges with a fish slice or knife, turn out, slice into strips and set aside.

Heat the remaining oil in the pan. Stir fry the garlic, white bits of the spring onions and the prawns on a high heat. Put this mixture to one side.

Put the noodles in the hot wok, followed by the omelette strips, green parts of the spring onions, the prawn mix, fish sauce, lime juice, chilli and sugar, turning quickly to bring everything together over a high heat. Add a splash of water if it looks too dry. Finally, stir the beansprouts through.

To serve, scatter with crushed peanuts, torn coriander leaves and quartered limes.



CHICKEN COCONUT SOUP.

SERVES 4.

This would generally be known as Tom Kha Gai in Thailand, but to truly take that title it should include galangal. Here, I have substituted the more available and somewhat similar ginger, but if you can get fresh galangal, do give it a go. If you can get kaffir lime leaf, use this instead of the lime zest.

1 pint of chicken stock
5cm chunk of ginger, peeled and sliced
2 stalks of lemongrass, trimmed, outer leaves removed and cut into 2cm pieces
4 strips of lime zest
1 can of coconut milk
450g skinless chicken breasts, sliced into thin strips
250g button mushrooms, wiped and sliced in half
1 tbsp fish sauce (nam pla)
Lime juice to taste (around one tbsp)
1 hot red chilli, seeds removed and sliced into tiny pieces
Handful of fresh coriander leaves
Pinch of caster sugar (to taste)

Combine the stock, ginger, lemongrass and lime zest in a medium saucepan. Bring to a simmer over a medium heat, and then turn down and simmer for a further ten minutes. Remove the ginger and lemongrass.

Add the coconut milk and turn heat up to medium. Add chicken, mushrooms and lime zest strips and cook for about five minutes, until the chicken is completely cooked and the mushrooms are tender. Add the fish sauce, sugar and lime juice, tasting to get correct quantities. Take off the heat. Divide the soup between four bowls and garnish with coriander.

Recipes by Cassie Kill.
Cooking by Freddie Bates.
Photos by Sara Hill.



(Top left to bottom): Oslo, Norway /
New York City, US / London, UK

(Top to bottom): Tangalle, Sri Lanka /
Košice, Slovakia / Turin, Italy

Connect The Dots

20th April 2013

- Visual Arts Exhibitions
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- Independent Pop-Up Shops
- Live Performances & DJs

Art Exhibitions

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Mattias Jones / Elliot Holbrow
Joel Barton / Tommy Marshall
Paul Boardman / Wavelab
Disposal / Louis McCallum
Joanna Sedillo / Evelyn Albrow
Abdullah Al-wali / Gerry Kirby

Music

Beneath / Walter Ego
Squarehead / Jack Opus & More

Pop-Up Shops

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Records / Bad Taste Records
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Now Then Magazine / Hantu
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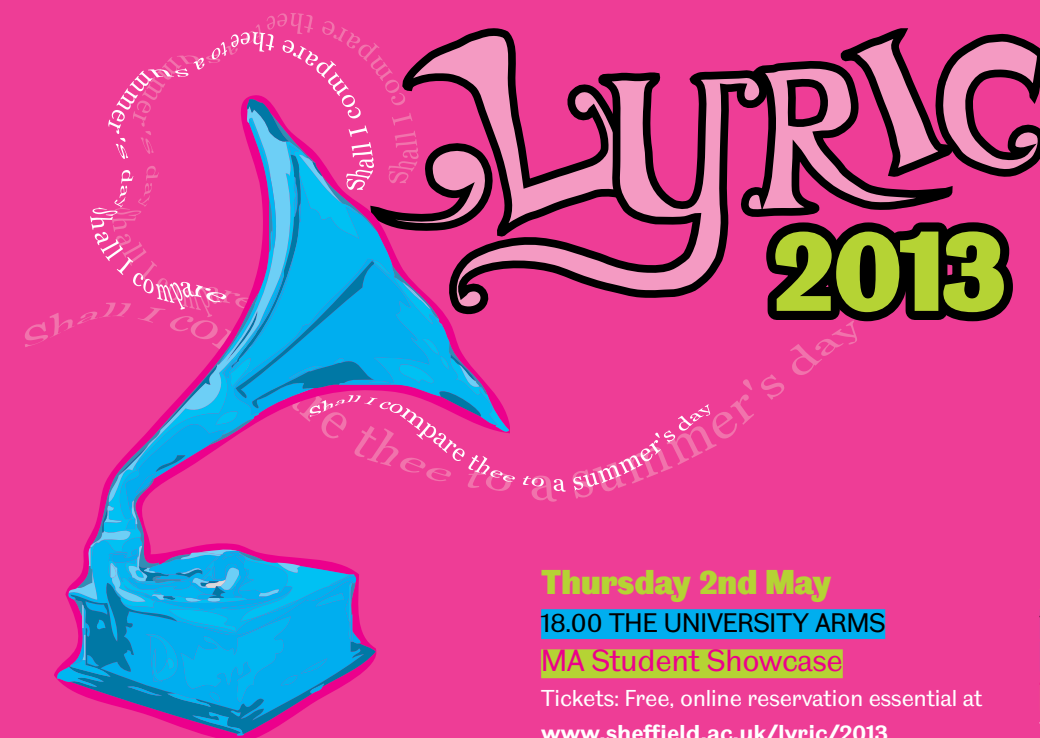
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MA Student Showcase

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Thursday 2nd May

20.00 ST GEORGE'S LECTURE
THEATRE

Tony Harrison

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£3 (students and unwaged) available from
The University of Sheffield Students' Union
Box Office

Friday 3rd May

19.00 ST GEORGE'S CHURCH
LECTURE THEATRE

The Poetry Business
with Ed Reiss, Kim Moore, Michael
Laskey, and Mimi Khalvati

Tickets: Free, online reservation essential at
www.sheffield.ac.uk/lyric/2013

Friday 3rd May

21.00 ST GEORGE'S CHURCH
LECTURE THEATRE

Kate Tempest
with Pro-VERB

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Saturday 4th May

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Tishani Doshi and Priscila Uppal

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Sunday 5th May

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series, with Simon Armitage,
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the Department of Music

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WORD LIFE.

COLLATED BY JOE KRISS.

We're happy to announce that we'll be an official partner for Lyric Festival this year. You can see our write up of their whole line-up for the first week of May on the following page. We'll be producing a new online educational resource for poetry and spoken word alongside the festival, so look out for that in the coming months. It's a great festival that we're really proud to be a part of. We're especially looking forward to hearing Tony Harrison's reading of his poem 'V', which caused an uproar on its initial publication, and Kate Tempest, who is the leading figure in performance poetry in the UK right now.

A big thanks to those who came to the very first Octopus night last month, our new regular event focusing on prose. Our next one will take place in May, with details to be announced soon.

We are very happy to feature new work from Simon Armitage, Ben Dorey and Ray Antrobus this month. Ray will be our feature poet at our next Word Life event. More details below.

JOE.

WORD LIFE.

18th April, 7:30pm / The Riverside / £4

Word Life returns to the Riverside featuring two poets from the Chill Pill Team, a London-based literature event that regularly sells out Soho Theatre and the Albany Theatre.

Ray Antrobus has appeared on BBC Radio 4's Bespoken Word. He was named International Farrago Slam Champion 2008, Anti-Slam Champ 2010 and Canterbury Word Slam Champ 2012. Adam Kammerling was Brighton Hammer and Tongue Slam Champion 2010, Hackney Slam Champion 2011 and UK Slam Champion 2012. Open mic slots available.

BROWNLOW ROAD.

Home is this street of brown brick houses,
and a corner shop at the top of the grey tarmac road
where an old west Indian man sits outside with a smile
that blossoms at everything.

He called me Little Spring,
and I felt like a flower he talks to,
I never needed to answer with more
radiance than the day offers.

If I knew about his cancer,
my face would have
all the sympathy
that he did not need.

I wouldn't see him without wondering
how a man who knows he is dying could smile?

When I found out, he had already gone.

I miss him. But I saw how he kept
himself with me, how I visit my mum
and buy her milk from the shop
and think of him and how he saw a Little Spring,
and I am still here, the season
hasn't changed
this is still home.

Ray Antrobus.

Raymond Antrobus is a poet and photographer based in London.
raymondantrobus.blogspot.co.uk

THE HOLY LAND.

Christ was born under Tinsley Viaduct –
why not? –
the Leopold being overbooked.

They dipped him in the silver waters
of the Don
until his little hands were forks.

Magi brought gifts from as far away
as Carnaby
and Goole: hair-straighteners,

a replica Louis Vuitton man-bag, a two-piece
snooker cue.
Herod's henchmen sought him out,

hoodies from Bethlehem, PA, but hidden
in a battered
velvet-lined guitar-case, our Saviour slept.

In his teenage years he underachieved
but showed
promise in team sports, especially lacrosse.

Pointing to the seven hills he proclaimed:
“There shall I
picnic, there shall I BMX, preach,

sip Special Brew at dusk, find a cure
for cancer
of the lung, walk the dog, and there

on a goalpost shall they nail-gun my palms
and feet.”
He asked us, “Who is your Lord? Who's

the big fella around here? Into whose arms
shall you turn?”
We answered, “Thee. Thou. Thine.”

Simon Armitage.

Simon Armitage is one of the leading contemporary poets in the UK. He has published numerous collections and won various literary prizes. He was appointed Professor of Poetry for The University of Sheffield in 2011.

simonarmitage.com

WEST STREET COLOSSUS.

Thor held one, but
he wields the power of
Three Hammers in his fist
now the bottle's empty.

A red beard bursts from coils
of broken blood vessels
on slick cheeks.

Shoulders
twitch away from people
people twitch away-

he walks through the void in the street's
sea opening from his ribcage.

While sinking three litre elixirs
from Bargain Beers, the West Wind
singing on the bottleneck drops
from tin whistle
to foghorn.

He roars a response, chords
rich with loneliness resonate
on power lines that have
no place for Gods.

Exhaust fumes run from spirits,
lamps hung for Christmas
flicker with fear, but
by December he's gone
and it's me

stumbling
eyes wide on
from the badge on my chest

across the street
a void erupting
marking 25 years.

The West Wind blows out
booming sousaphone bass

now my bottle's empty.

Ben Dorey.

Ben Dorey is an MA student on the
University of Sheffield creative writing course.

LYRIC FESTIVAL.

A CELEBRATION OF POETRY AND SPOKEN WORD.

Next month sees the return of Lyric Festival, the University of Sheffield's celebration of written and spoken word in all its forms. From 2nd to 5th May, the city will be enlivened with a rich selection of writers, academics, musicians, speakers and performers from all areas, from the locally successful to the internationally acclaimed, as well as support provided by university students and staff.

There's loads taking place this year across three venues - Firth Hall, St George's Lecture Theatre and the University Arms. Free tickets must be booked at sheffield.ac.uk/lyric, while full price tickets are available via the Sheffield Arena Ticket Shop at arenaticketshop.co.uk, and reduced price tickets can be found at the University of Sheffield Students' Union Box Office (0114 222 8777).

For more information on the festival itself, visit sheffield.ac.uk/lyric.

MA STUDENT SHOWCASE.

Thursday 2nd May, 6pm / University Arms / Free.

Students from the University of Sheffield's Creative Writing MA course showcase their work in the convivial environment of the University Arms. A good chance to hear some high-calibre poetry and chat about opportunities at the University's creative writing faculty.

TONY HARRISON.

Thursday 2nd May, 8pm / St George's / £6 (£3 concs).

Tony Harrison is one of Britain's best known and critically acclaimed poets. With a career that spans four decades, he is a stunning speaker and is also well regarded as a theatre poet. This is a unique opportunity to see him perform in an intimate space

THE POETRY BUSINESS.

Friday 3rd May, 7pm / St George's / Free.

Perhaps the best free event of the festival, The Poetry Business showcase will feature readings from the likes of Ed Reiss, Kim Moore, Michael Laskey, and Mimi Khalvati, all of them with critically acclaimed collections under their belts.

KATE TEMPEST.

Friday 3rd May, 9pm / St George's / £6 (£3 concs).

Starting out at open mic nights in London, Kate Tempest has since gone on to perform alongside legends like John Cooper Clarke and Billy Bragg, as well as playing sold-out solo shows across the country with her honest, heartfelt contemporary poetry. Support from Sheffield-based acoustic guitarist and rapper Pro-VERB.

TISHANI DOSHI AND PRISCILA UPPAL.

Saturday 4th May, 7pm / St George's / Free.

Tishani Doshi is an Indian-born poet and dancer who has had great success in both fields. Following on from her debut collection Countries of the Body, at this event she will read from her second collection Everything Begins Elsewhere. Priscila Uppal is a Canadian poet and author of South Asian descent whose first collection How to Draw Blood from a Stone was released when she was just 23 years of age.

THE BEST OF CONTEMPORARY BRITISH POETRY.

Saturday 4th May, 8pm / St George's / £6 (£3 concs).

A showcase of three talented, award-winning contemporary poets - Paul Farley, Lavinia Greenlaw and Jacob Polley - who have collaborated across several mediums, including film, installation, radio and theatre. All three will read works written for other media, as well as poems from their most recent collections.

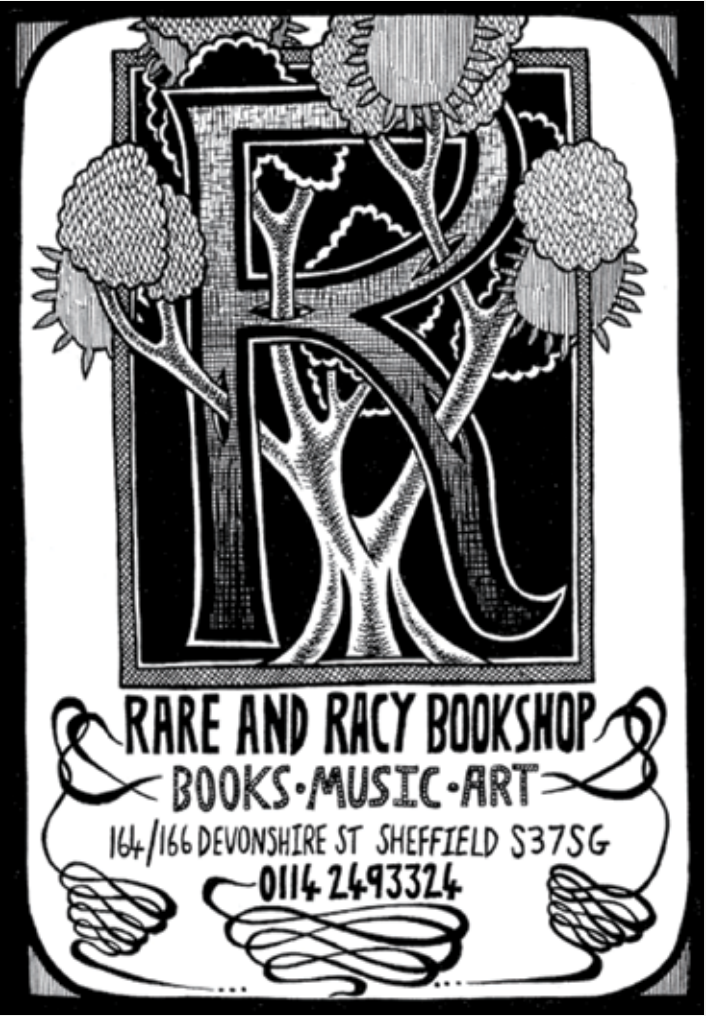
BRITTEN AND AUDEN.

Sunday 5th May, 7.30pm / Firth Hall / £8.50 (£6/£3 concs).

Benjamin Britten and W.H. Auden met in 1935 and soon began collaborating together, with the former providing a soundtrack to the latter's texts. This event will see students from the Department of Music perform Britten's music, with readings of Auden's poetry by Simon Armitage and analysis by musicologist Dr Kate Kennedy. It will also include the premiere of a new song cycle of Armitage's poems by Department of Music composers.



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CLARK KENT 'FIRED' OVER PERSISTENT BREACHES OF LEVESON PRESS REGULATION

New privacy and anti-hacking rules coming from the Leveson inquiry have claimed their first victim with the news that award-winning Daily Planet reporter Clark Kent has 'retired'.

Daily Planet spokesman Angela Croft said Clark Kent's X-ray vision, supersonic hearing and ability to fly undetected into any building meant it was impossible for Kent to comply with the new Leveson privacy rules.

"Clark was anything but mild-mannered and very reluctant to go – he made that very clear when he hurled the entire Daily Planet PR department into the sun," said Ms Croft. "But eventually our lawyer's persuasive argument, and a lump of kryptonite, made Clark see sense."

Ms Croft reiterated that Clark Kent was just one rogue reporter that they had dealt with promptly and that there was no endemic super hero culture at the Daily Planet.

COLLEAGUE REACTION

Kent's Daily Planet colleagues said that he was being made a scapegoat, and management knew of his super methods but tolerated them as Kent got results.

"Management knew he was Superman. They even installed a phone booth in his office. They also issued a memo that lycra was acceptable work attire, though they did change this to 'male only' after seeing what Jenny from accounts started wearing," said sports reporter Jason Stevens.

"The worst thing was how quick they got rid of Clark. They cleaned out his office yesterday and refurbished it with some sort of inter-connected silk thread. Apparently some photo-journalist named Peter Parker starts tomorrow."

YOUTUBE CELEBRATES REACHING TENTH LITERATE COMMENT

Just eight years after launch, and one billion users later, video sharing site YouTube has finally reached double figures in literate comments.

The milestone was announced on the YouTube blog, where the video sharing firm claimed the recent growth in smartphones had helped them reach double digits two years ahead of schedule.

The blog post read, "When we made our video sharing platform we looked at user-generated content across the Internet, forums, Geocities and so on, and between us we agreed that one literate comment a year was an ambitious target."

"But we dared to dream and here we are eight years later admiring a comment that is not only constructed of sentences and paragraphs, but also contains no discernible spelling or grammar errors. It's a proud moment, we assure you."

YOUTUBE MILESTONE

YouTube users have welcomed the news, with user Snakecheck826745 expressing his pleasure at the milestone with the well-recognised YouTube phrase, "OMFG!! Ur all gay!!!"

However, others on the Internet have questioned the value of the video sharing site. Web surfer Simon Williams told us, "Are they also proud that we've made the Internet a collectively dumber place by providing a platform for users to loudly voice the sort of phrases normally found scribbled in excrement in a lunatic asylum? Not only do most of the videos look like they were filmed on a potato, but the subsequent comments appear to have been written by a crack team of racist homophobic simpletons with an unhealthy obsession in the sexual preferences of your Mum."

"It's got so bad that I now will only use it for about five hours a day."

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APR 8th // 8pm // FREE

TROJAN EXPLOSION
(Ska, Rocksteady & Soul Club Night)
RIVERSIDE BAR

APR 10th // 7.30pm // FREE

THE NOISE UPSTAIRS
(Improv Music Night)
SHOEBOX STUDIO

APR 19TH // 7.30pm // £4

WORD LIFE PRESENTS:
RAY ANTROBUS + ADAM KAMMERLING
(Live Literature)
SHOEBOX STUDIO

APR 27th // 7.30pm // £4

COOL BEANS PRESENTS:
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MAY 2nd // 7.30pm // £3

THE ALTERNATIVE COMEDY CABINET
(Comedy)
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MAY 9th // 7.30pm // £3/£2con

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Friday 5th: Bard's Bar: The Lucky Strikes, Neil McSweeney, Quiet Loner.

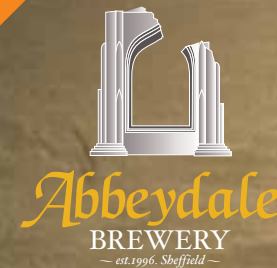
Saturday 13th: Bards Bar: The King Bee Rhythm & Blues Club.

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Friday 26th: Bard's Bar: Jess Klein & Matt Wale



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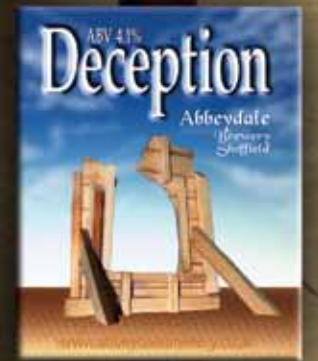
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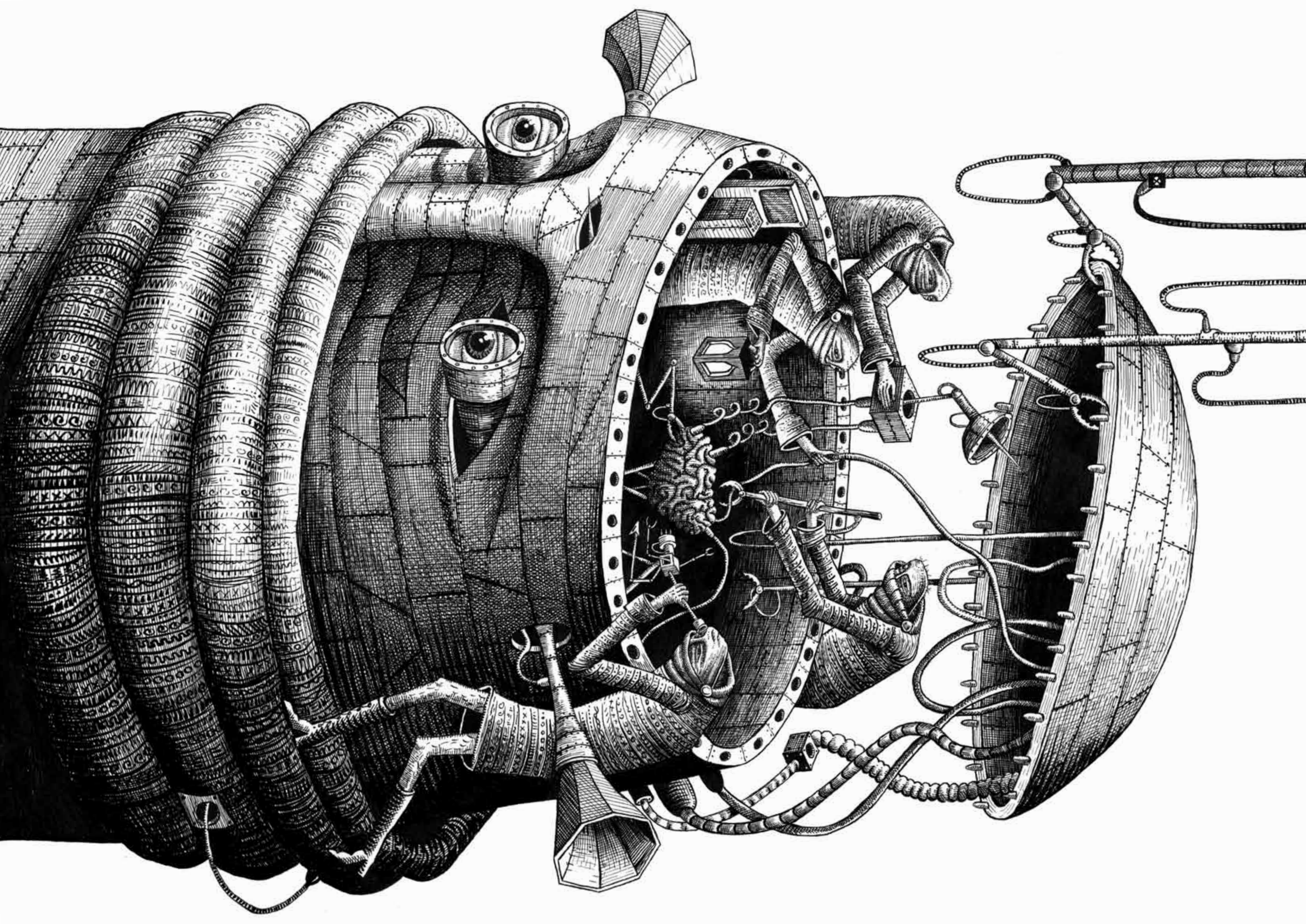
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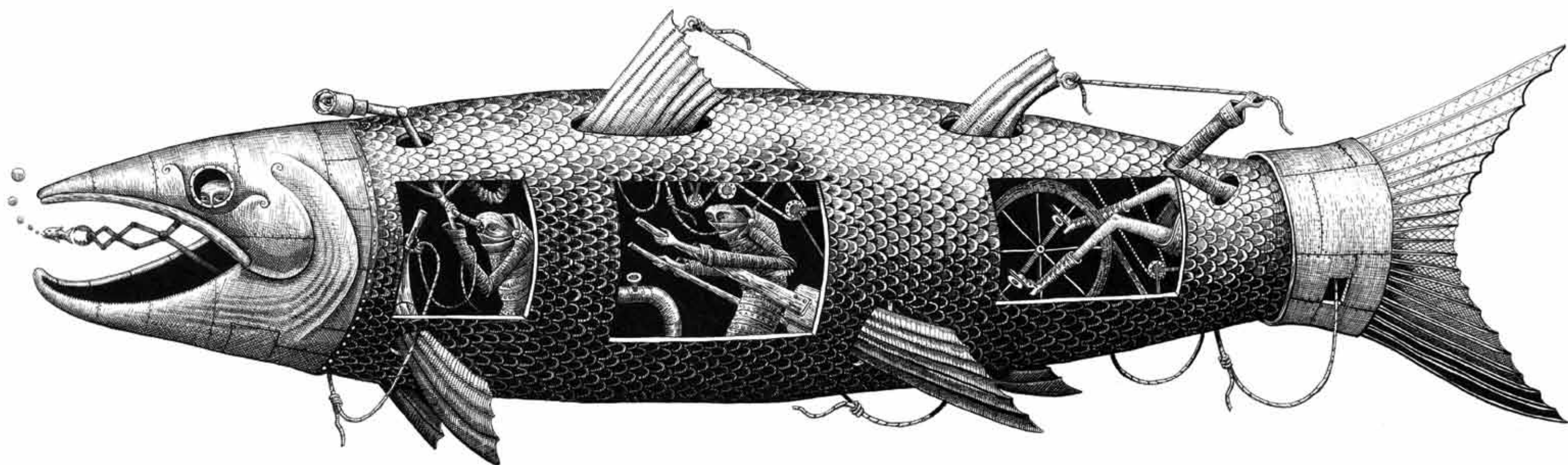
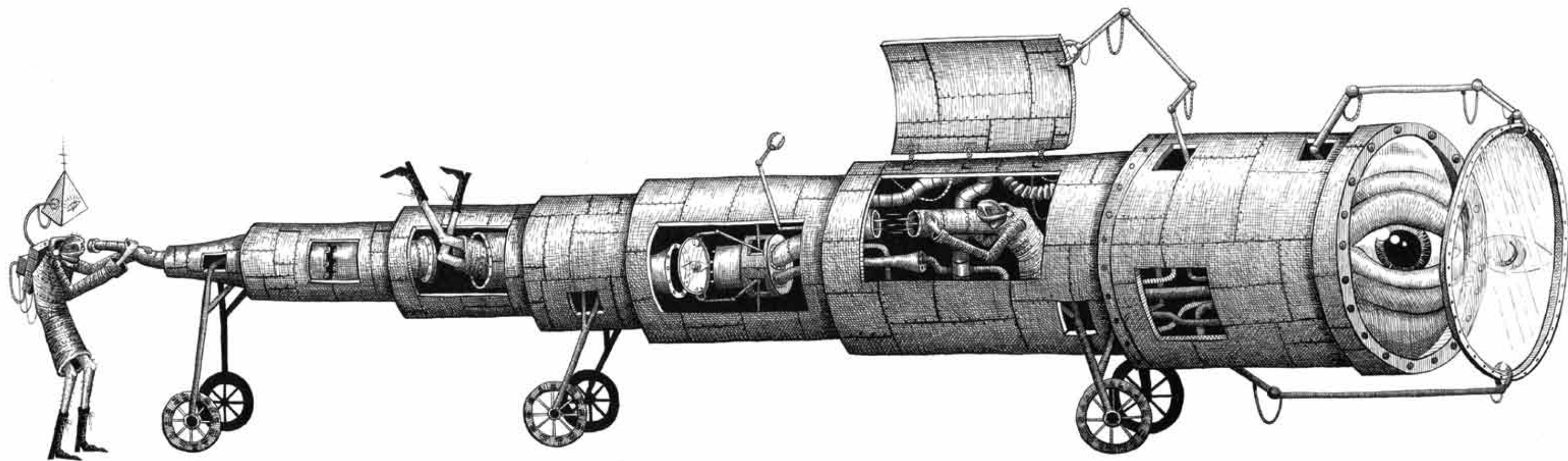
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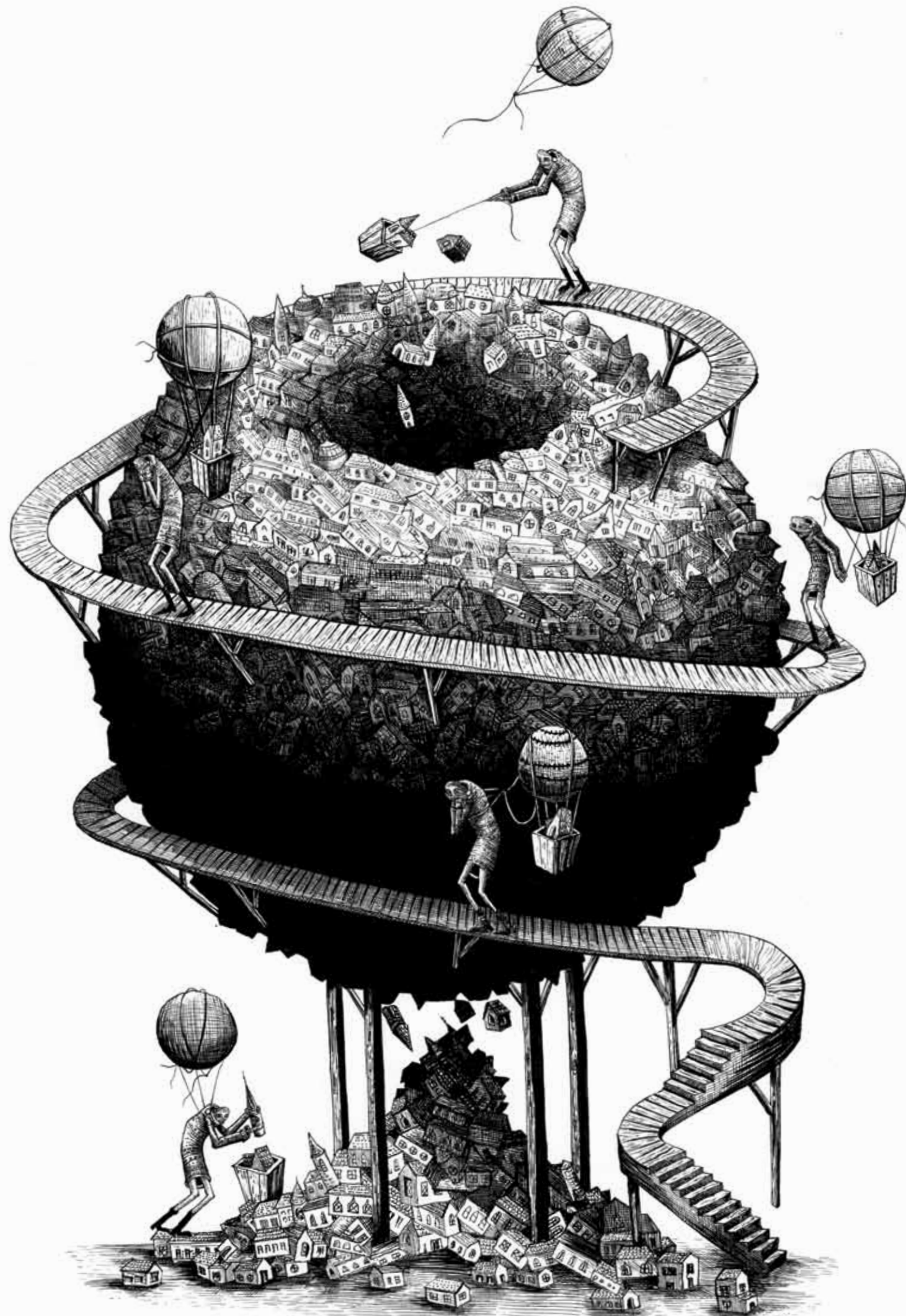
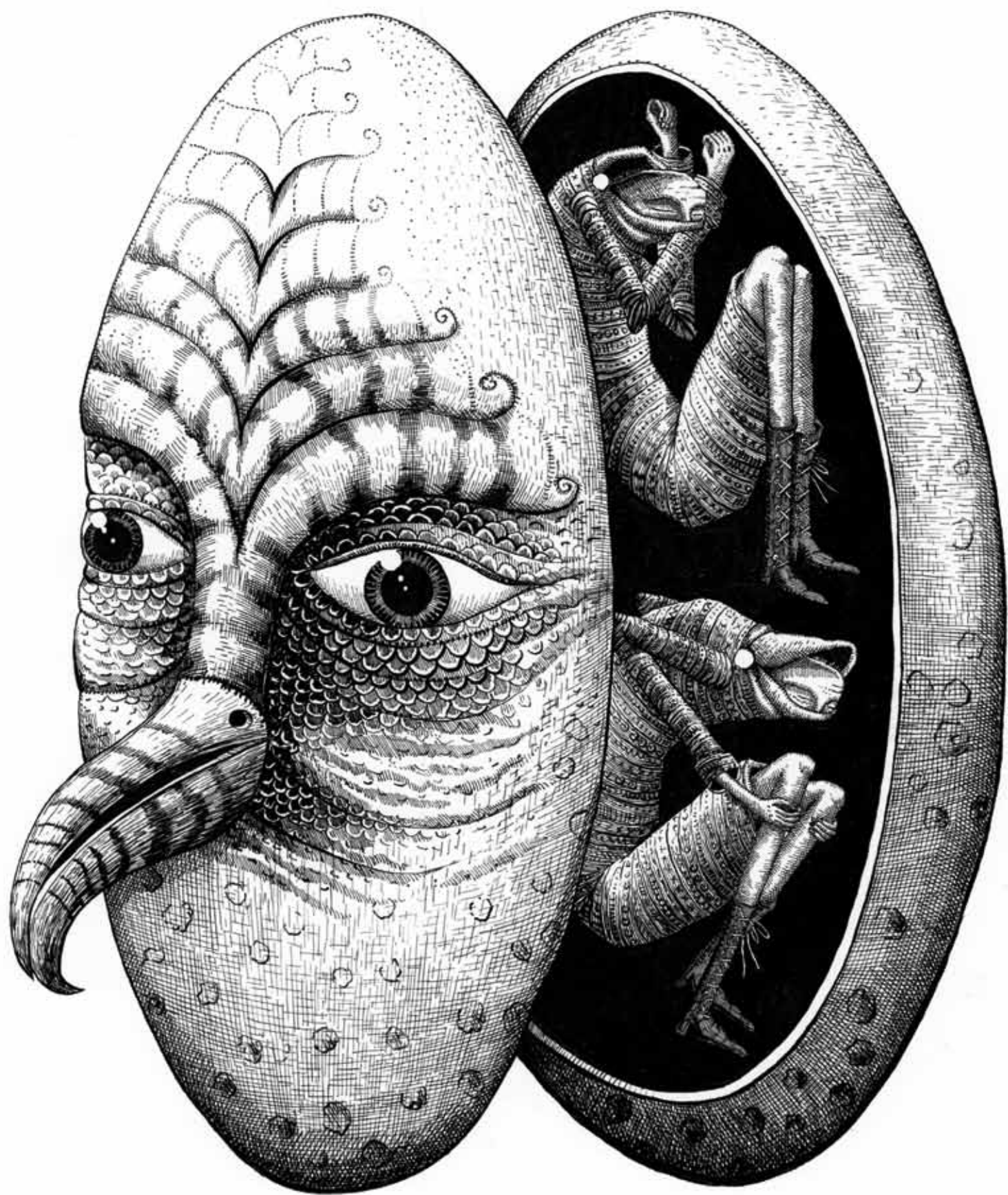
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SOUND.

RECORD STORE DAY.
ROB ALDAM.

Since 2008, sales of vinyl records in the UK have jumped from the million mark to just over five million. The resurgence in record sales comes at the same time as the CD market finds itself in a slump. This can be attributed to many factors, including the superior sound quality of vinyl, interest from a new generation of music fans, a newfound enthusiasm from older music fans who are returning to the format, and a spate of special releases and re-issues on vinyl. According to Mark from LP Record Store, people are “coming round to the quality of the sound that vinyl offers. The way it’s listened to it’s like a journey; putting the needle on the first track and listening to a full album”.

Record labels have started to manufacture vinyl again on a much bigger scale and many bands are choosing this format for releases. Owning a 12-inch feels much more tangible, with many bands choosing the format to maintain a physical connection with their fans in the digital age.

We’ve had some great independent record shops in Sheffield over the years, but most are sadly no longer with us. I have fond memories of visiting Warp and Jack’s Records in my youth. They were essential visits for music fans young and old. Thankfully, Record Collector in Broomhill still survives, and it has been a Sheffield institution since it first opened its doors in 1978. It’s a mecca for avid music fans on the hunt for new and second-hand releases, as well as the latest releases by local bands. They put the renewed interest in vinyl down to many factors, with interested parties ranging “from students to people who had turntables 15 to 20 years ago, sold their turntables and entire collections, and are just getting back into the feel and sound of vinyl”.

Sheffield has seen the demise of most of its record shops including the recent sad news regarding the future of HMV, and things are likely to deteriorate even further. Not too long ago we had a city centre brimming with various music outlets, like Woolworths, Fopp, Music Zone, Virgin and Our Price. Hopefully, we’re seeing the return of the independent record store, and along with Record Collector, newer shops like LP Record Store and Vinyl Demand join established names like Rare & Racy in fulfilling the needs of local enthusiasts. There is also an increasing resurgence in record fairs and bargains to be found in many of the city’s charity shops.

Last Shop Standing, a documentary based on the book of the same name by Graham Jones, examines the decline of the independent record store – over 500 have closed since 2008 – featuring our very own Richard Hawley being interviewed in Record Collector. With larger high street names disappearing, this could be ‘make or break’ for smaller shops. There is a great opportunity, despite the predominance of digital formats, to take advantage of the growth in vinyl sales. But ultimately independent record shops depend on the support of the local community, so it’s down to us to support our local emporiums.

We are fast approaching the highlight of the year for avid collectors of music – Record Store Day, this year taking place on 20th April. Since its inception in 2007, Record Store Day has been a key date on the calendar for fans and collectors alike. It’s also a boon for the shops taking part.

There’s always a sizeable queue on Fulwood Road waiting for Record Collector to open and a welcoming atmosphere greeting you on arrival. As Joe from Record Collector states: “[It’s] a positive experience for everyone up here... It’s just a fun day, something for people to get excited about, and people really have a good time, even stood in line waiting to get in the door. There’s that excitement of hopefully getting those releases you really want, and figuring out back ups.”

A few years back there was a huge buzz about a Radiohead release, and every year sees increasing support from bands for the day. Past years have seen rare releases from the likes of David Bowie, Blur, Arcade Fire, The White Stripes, Public Image Ltd and the BBC Radiophonic Workshop. What makes these releases so unique is that they’re available on the day and are limited pressings. It’s an opportunity for enthusiasts to get their hands on something genuinely special.

The full list of artists taking part this year can be viewed on the Record Store Day website, but there are confirmed releases from REM, Built To Spill, Bob Dylan, Black Keys, David Bowie, Elliott Smith, Low & Dirty Three, Phoenix, Nick Cave & The Bad Seeds and Pulp. There will also be live music and events taking place on the day. LP Record Store are throwing an afterparty at Penelope’s featuring Screaming Maldini and The Retrospectives, and Knife and Fork will be curating a special vinyl exhibition upstairs.

Record Store Day is easily the busiest day of the year for independent record stores, and represents a huge spike in sales, but the impact is much more significant than that. Not only does it boost the profile of the shops involved, but more importantly it gets people through the door. With bigger chains going into administration, there is an opportunity for indies to fill the gap, and getting music fans out of the house is vital for their future success. Promotion is the key, and there will be a spate of coverage running up to the day itself.

As for the future of vinyl, well, much of that depends on you. It’s easy to rely on the internet when purchasing music, but if you visit a local shop you’ll be pleasantly surprised by what you will find. Much of the pricing is very competitive, not to mention finding yourself surrounded by like-minded, knowledgeable and enthusiastic staff and customers. Who knows, you might just discover your new favourite band.

Local record stores worth checking out:

Record Collector – Broomhill – recordcollectorsheffield.co.uk
LP Record Store – Arundel Street – discogs.com/user/LP.vinyl.sheffield
Vinyl Demand – Charter Square – facebook.com/VinylDemandRecordShop
Rare & Racy – Devonshire Street – rareandracy.co.uk
Shado Retro – Nichols Building – nicholsbuilding.co.uk
Music Junkie – Cambridge Street – musicjunkee.co.uk

recordstoreday.com

ANAÏS MITCHELL.

LIBRARY THEATRE.
6TH MARCH.

REVIEWER – ROB ALDAM.

Anaïs Mitchell has been making beautiful music for over a decade now. When the Vermont folk singer-songwriter first started out she was loosely compared to Joanna Newsom due to the vague similarities between their voices. It was not until the release of **Hadestown**, a folk opera with guest appearances by Ani DiFranco and Justin Vernon of Bon Iver, that she started to attract notice from a wider audience. She followed this up with the critically acclaimed **Young Man in America**, which saw her hailed as the “queen of modern folk music” in some quarters. Her latest project, **Child Ballads**, sees her joined by Jefferson Hamer to record a collection of songs from the Child Ballads, a collection of over 300 English and Scottish ballads and their American variants, collated by Francis James Child in the late 19th century.

It’s great to see the Library Theatre so full. After her great performance at the Greystones last year it’s hardly surprising. There is a genial atmosphere as the pair arrive on stage, and they are both in a relaxed and talkative mood. One of the most delightful aspects of this evening’s performance is that they provide some background information for each song. They begin with the ‘Sir Patrick Spens’, their voices working perfectly in tandem, Anaïs taking the high end and Jefferson the low.

They follow this up with ‘Clyde Waters’. Their grounding in Americana seeps through, making it sound almost like a country ballad, before the question and answer of ‘Riddles Wisely Expounded’. Each song is a story, and ‘Willie’s Song’ tells the tale of the eponymous hero whose wife has been cursed by his sorceress mother to be eternally pregnant. Before the song, we discover that Anaïs is exactly halfway through her own pregnancy, which adds a personal dimension to the track.

In a brief interlude from playing songs from the new album, they both alternately take the lead in performing a selection of their own work. Whilst Anaïs’s voice is as powerful and beautiful as ever, Jefferson proves to be a revelation when his voice is given free rein to soar, particularly on the sublime ‘Ragged World We Spanned’.

‘Tam Lin’ and ‘Geordie’ receive the best reception I’ve seen from an audience in Sheffield for a long time. They end the night with the stunning ‘Young Man in America’ before coming to the front of the stage to do an acoustic cover of Gram Parsons & Emmylou Harris’s ‘Hearts on Fire’. A fitting end to a wonderful evening.

DAMO SUZUKI.

BAR ABBEY.
17TH MARCH.

REVIEWER – PAUL GRAHAM RAVEN.

In a basement bar beneath an old cinema, a chap straight out of a BBC4 documentary about the history of bookbinding informs us that “This one is a collection of colloquial British bird names”, before coaxing a cacophony of chirps, squeaks, mumbles and roars from a gaggle of performers who resemble a hyperreal infographic for explaining the demography of Guardian readers.

It’s hard to see Juxtavoices, the “antichoir” in question, because the stage is too full of kit for them to use, and the venue too full of audience, leaving them squeezed up at the front, fighting with the chatter. But the smiles I see suggest they’re not taking it too seriously, and when you’re doing material that sounds like Stockhausen remixing Samuel Beckett plays at the bottom of a K-hole, that’s maybe for the best. For optimal results, deploy somewhere with ecclesiastical acoustics and a more respectful audience.

Legend has it that Can discovered Damo Suzuki when they spotted him wandering down the street one day, clearly in a state of advanced chemical refreshment. Nowadays Suzuki recapitulates his role of wandering minstrel across the globe, rolling into town after town to perform with local kraut-noise-drone-ambient outfits. Tonight’s lucky lot are Orchestra of the Upper Atmosphere.

I have no idea whether there’s any standard procedure for these shows, but I imagine their approach – mount stage, grab instruments, improvise wildly without interruption – is probably it. Suzuki just lowers his head and does his thing, chattering out mutant riffs of broken phonemes. The Orchestra are heavy on thick synth sounds and deconstructed motorik drumming, and the net effect is that of standing around at the back of the Glastonbury chill-out tent circa 1998, trying to shake off a hash-cake haze while a glossolalic old Japanese guy tries to buy your shoes.

It’s easy to forget that Can’s recordings weren’t pure improvisation; they were edited down from hours of unstructured noodling. The method is to produce masses of material, then cherry-pick the best bits, leaving the rest on the cutting-room floor. But one can’t curate a live set on the fly, and so for every minute of wonderful weirdness or sublime groove, we wade through five of melodic chaos.

That said, improvisation at least retains the capacity to surprise, albeit in a limited set of ways, and surprising music is in short supply in these postmodern times. That a musical mode developed decades ago is a last bastion of novelty should perhaps be taken as a caution, but when Suzuki puts his serene smile back on at the end of the night, it’s hard to worry – about anything.

JOHNNY MARR.

LEADMILL.
18TH MARCH.

REVIEWER – LEWIS PENDLETON.

Legendary is a word bandied about much too liberally these days. Dead-eyed racehorse owner Michael Owen, ageing BBC weathermen, even this writer’s local chippy owner has been afforded legendary status in certain quarters. But the welcome that greeted Johnny Marr, striding onstage to the theme from 1970s TV show The Persuaders, left no-one in any doubt that they were in the presence of a man whose cultural impact and pure talent genuinely warrants the adjective.

The 49-year old Mancunian, who reinvented the arpeggio and helped create a unique soundscape for people to forget it was the 1980s, was in town to promote his first solo album **The Messenger** and at the same time showcase some of his stunning back catalogue to an excitable and sold-out Leadmill.

Looking sharp in a grey woollen suit and buttoned-up purple shirt, Marr seemed mostly at ease centre-stage, a few nervy glances towards the mixing desk apart. Guitar hero he might be but now it is only his name on the bill and he is clearly still adjusting to shouldering the burden single-handedly.

Not that he needed to worry too much. His band are no slouches and any limitations he may have as a vocalist were offset by a charismatic stagecraft, which brought about shades of Steve Marriott, Rory Gallagher and Wilko Johnson, betraying the figures that a young Marr was learning from on the way to becoming similarly revered.

It is easy to forget Marr was only 23 when The Smiths split in 1987. You can forgive him for resenting that distant time, but he is too smart to disown songs beloved by millions and now woven into the national fabric. Superlative versions of ‘Bigmouth Strikes Again’ and ‘London’ glimpsed at what a powerful and inspiring force the band were, although they sat uneasily with his less musically soaring new material. That said, new single ‘Upstarts’ is a great pop record with its bursts of spiky melody, and ‘Lockdown’ has an insistent groove and New Order-style lead that found favour among the disparate groups that made up the crowd.

Particular highlights were ‘Forbidden City’ and ‘Getting Away With It’ from Marr’s project with Bernard Sumner, Electronic. The former’s air of gentle melancholy complemented a set heavy with anthems and served to remind that Marr has never stopped trying to stretch himself artistically, even if he is inextricably tied to that four-year period when he changed music, as demonstrated by his encore; ‘How Soon Is Now?’ and ‘There Is A Light That Never Goes Out’ fizzed with verve and vitality, Marr truly dazzling on his custom Fender Jaguar. Raising it aloft as the last chord rang out, a special night ended for 800 people, another to go down in Leadmill legend.

LISTINGS.

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And so it was April. April did come. April arrived in fact. Just after March. Just before May. And in this month people rejoiced, celebrated, and even threw their hats in the air as they marked the fact that 12 months ago, Now Then Magazine and Cool Beans first formed their glorious relationship. Yes, that’s right listings fans (and we know there’s a lot of you out there), this column is officially one year old. Maybe we should hold an awards ceremony, or a themed birthday party, or maybe we should just carry on providing the goods. Yes, we’ll stick to the goods. The goods are good, after all...

TY.
4th April / Harley / £7 adv.

UK hip hop luminary and Mercury Prize nominee Ty drops in to the Harley in support of his latest Tru Thoughts release. The man himself has performed alongside the likes of De La Soul and Tony Allen, and collaborated with Estelle, Arrested Development (hip hop act, not TV show) and Black Twang.

THE COSMIC DEAD.
8th April / Red House / £6 OTD.

Sometimes it’s important to watch four psychedelic Glaswegian warlords get freaky in an intimate setting, and now you can finally do that outside of Glasgow’s Dungeons & Dragons weekly meet up. Introducing The Cosmic Dead, support from That Fucking Tank.

GOGO PENGUIN.
10th April / Lescar / £5 OTD.

Gogo Penguin are currently one of the hottest names in UK jazz with some extremely strong accolades under their jazzy belts, including appearances on BBC Jazz on 3 and a nomination for Jazz Album Of The Year at Gilles Peterson’s Worldwide Awards.

MILA K ‘HAD IT WITH BLONDES’ EXHIBITION.
Until 13th April / Knife and Folk Gallery / Free.

The Knife and Folk collective present an exhibition of new and retrospective works by the illustrating, street painting, horror movie fanatic Mila K. Running for the first half of the month upstairs at 137A Arundel St.

RECORD STORE DAY.
20th April / Everywhere / Free.

As always, Record Store Day continues its binding of music fans, artists and thousands of independent record stores. It also falls on 4:20 this year so plenty will be able to double the celebrations with some waxy dub.

KING PORTER STOMP.
27th April / Riverside / £3 OTD.

Festival favourites King Porter Stomp finally come to Sheffield to unleash their ska/funk/dub/afrobeat fury upon us all. If you’ve caught them in a packed tent somewhere in the UK before you’ll know how much of a treat we’re all in for. Support comes from Smiling Ivy and Carl ‘On Fire’ Watkins.



THE FLAMING LIPS.

THE TERROR.
BELLA UNION.

REVIEWER - PAUL ROBSON.

“Weird”, “quirky” and “bizarre” are all words that have been used to describe The Flaming Lips. Yet after 30 years and 15 albums they are still pushing boundaries and delivering music that is strangely captivating. Their new record **The Terror** finds them embracing a much more stark and bleak musical vision – no bubblegum pop or psychedelic melodies delivered with gleeful optimism. They have instead chosen to use repetitive drones and melancholic vocals that create a dark and bewitching experience.

Unlike their last full length album **Embryonic**, which felt like a collection of unrelated jams, The Terror has a narrative that threads through the entire record. Its subject matter explores the unknown, and this message is fittingly expressed by the album cover, which depicts a figure resting on the ground staring deep into the sun. The Flaming Lip’s genius has always lain in Wayne Coyne’s ability to speak honestly about human emotions. Even when their music has taken on flights of fantasy, his down-to-earth words and off-kilter rasp have kept the music accessible.

In working with long-time collaborator and producer David Fridmann they have created a suite that fuses rumbling basslines, screeching feedback and squelching keyboard sounds. Although there are individual tracks, the album works better as an atmospheric and insular whole. Sounds pan and sweep from left to right, adding to the feeling of anxiety and tension.

Another noticeable difference from their past releases is that Coyne’s vocals are buried more within the mix. His voice is used as a way to help soften the moments of harsh guitar feedback on songs like ‘Turning Violent’ and ‘Always There...In Our Hearts’. Where The Flaming Lips have always shown an affinity for Beach Boys inspired melodies and psychedelic rock, The Terror’s centre-piece ‘You Lust’ has similarities to the krautrock of Neu! and Kraftwerk. A 13-minute epic built on a repetitive bassline and unsettling vocal samples, it somehow manages to be strangely compelling and hypnotic.

The Flaming Lips have always created records that take the listener’s imagination to the outer reaches of the stratosphere, but this one is concerned with the subconscious. Some might argue that their best work is behind them or that they have become self indulgent, but they can never be accused of being predictable.



DJRUN.

SEVEN LIES.
2ND DROP RECORDS.

REVIEWER – AIDAN DALY.

In April last year, Djrum (pronounced ‘drum’) featured as part of the Resident Advisor weekly mix series. Rather than being a uniform progression of songs, the 45-minute long piece was a complex and beautiful soundscape, described by RA as “a soundtrack to an imaginary film”. This apt description sums up perfectly the sound that Felix Manuel has offered to the world of electronic music. His productions refuse to sit still, incorporating aspects of dub, techno, garage, hip hop and jungle, seasoned with ambient effects and quirky samples from old films.

Manuel’s distinctive brand of cinematic, expressive music found widespread acclaim with the release of the **Mountains** EP for 2nd Drop Records in 2011. Heralded by musical contemporaries such as Giles Peterson and T++ as one of the best electronic releases of that year, it was followed in the same vein by **Watermark** in 2012. Given the quality and impact of these two releases, it is no surprise that Djrum’s debut album has been so hotly anticipated. This month sees the release of **Seven Lies** on the record label that gave Manuel his deserved reputation.

Seven Lies comes packaged with all the expected hallmarks of Manuel’s productions - yearning pitched vocals, antique string samples and colourful splashes of melody throughout. Most of the tunes clock in above the six-minute mark, but repetition is not a concept to be found in abundance on this album. Characteristically of Djrum, the songs transform and elaborate, nuanced and subtle in character. Tempos shift, percussive and melodic elements build and then fall away. Highlights include ‘Honey’, which appeared on his RA mix. Unfolding, broken percussion sits underneath a canvas of vocals and Manuel’s trademark strings. Opener ‘Obsession’ uses dub chords and a half-time techno beat to produce a brooding, moody atmosphere. But Manuel doesn’t forget about the dance floor - ‘Arcana (Do I Need You)’ provides a bit of 2-step energy amidst an otherwise fairly laid-back album.

Djrum’s sound is difficult, near impossible to put into a box, and why should we bother? Many producers are heralded for their versatility and ability to travel between genres with each new production, but Manuel successfully manages to create a sound that is his own by consolidating many different genres into every piece of music he writes, each one its own project. His productions transcend the conventional notion of genre to produce tracks that are much greater than the sum of their parts, an effect that is not lost on this album.



NATURAL SELF.

NEON HURTS MY EYES.
TRU THOUGHTS.

REVIEWER – SIMON BELL.

Producer, vocalist and DJ Nathaniel Pearn has pulled off a wistful, quirky electronic montage of sound and rhythms. The clicks, pops and gurgling musical bit parts thrum, hum and hiss around smooth vocals and phased harmonies. **Neon Hurts My Eyes**, to the uninitiated, is not easy listening and it takes a few turns to follow the direction the music ultimately and persuasively takes you. It is most definitely worth it. Pearn is a clever and imaginative orchestrator of multiple layers of sound collage. He drops auditory information in the mix when least expected. There are pulsating rhythmic hooks that carry you along on a fizz of synthesized energy surges.

Natural Self has found a way of blending melody with a playful, quizzical use of samples and cuts. The soundscape songs tease the listener with echoes of something vaguely vinyl (crackle and hiss) and funkadelic (claps and finger clicks), along with other musical nods and winks. It’s often the considered application of the occasional cliché that reminds us of what makes great pop music. This album will wake up any complacent pop slumberer through Pearn’s experiments and mixing devices. He is able to get serious at the right moments, showing that flesh and blood can emerge renewed and energised despite being immersed in the mechanical and the digital.

The metropolis is a place that can certainly hurt the eyes and it’s not only down to the neon. This album is like a stroll through a digital environment. You feel the static through which Pearn finds a way of prodding the senses and jangling feelings. My favourite track is ‘An Invisible Light’, falling midway through the tour. The rhythmic shuffle and pulsing bass pull you along as if quick marching you to the next musical destination. Eventually you will arrive at ‘Paper Skyline’, a moment of sanctuary, almost transcendent after the intensity of earlier tracks. You’re finally out in the open after all that heavy architecture, data crunching and digital transmission.

Natural Self is a novel and evolving project. This new album is surprising and unique. Pearn’s understated vocal is used instrumentally and you never get the impression he is trying to be a ‘frontman’. His voice is modest, making it all the more effective as a new layer in the mix. Whether you are a seasoned follower of Natural Self or a newcomer, this album will give you plenty of innovative sounds to navigate with some great tunes and vocals to match.



LOUIS ROMÉGOUX.

LETTERS.
SELF RELEASED.

REVIEWER – TASHA FRANEK.

A folk fanatic born and raised in Sheffield, Louis Romégoux may have moved on to pastures new but we’ll continue to chant ‘Yorkshire’ with pride as we count his brand new EP, **Letters**, as another local triumph. Drawing influences from both sides of his Franco-British dual heritage, Letters is a fine example of folk done well. The 6-track is an eclectic mix within its genre, showcasing everything from the upbeat and lively to the more traditional and familiar.

A good example of this is the title track, in which we are treated to a dynamic fusion of cultural influences, seemingly the essence of Romégoux’s music. The contemporary feel of the song comes from the funky, soulful rhythm which, when paired with a playful melody, creates a Latin vibe that begs to be danced to. The second verse in French gives the song a more personal touch, whilst unavoidably evoking the sort of passion and sexuality which can only be created by the language of love. ‘Lizard King’ continues with the sensuality as Romégoux sings of “one night in Paris”. Although much more traditional in its folk sound, this song still captures the same European heart, setting it aside from other similar UK-born folk artists.

‘Love and Wine’ and ‘Miss Shadenfreude’ reminded me of much of the popular folk of this century, particularly The Tallest Man on Earth and Johnny Flynn. Cutesy high-pitch, up-tempo guitar riffs paired with love ballad lyrics; the songs are current, catchy and very likeable. Tying the record up in a neat bow, Romégoux throws in a couple of pseudo-folk tracks for the traditionalists amongst us. The old and new are married in perfect quantities to create something that is both original and approachable.

This EP is a great little teaser of what is yet to come from Romégoux. I predict a full-length album will be on the cards soon enough. Although currently residing in Austria, Romégoux is set to announce his UK tour for this spring soon, so keep an eye on his website. I’m sure he will be swinging by his hometown in the not-too-distant future.

SHEFFIELD JAZZ.

SETTING THE SCENE ALIGHT.
TIM FEBEN.

I'm pondering a decent start to this article, but I can think of none. So like many writers and students before me, I've resorted to sidestepping this dilemma, and to my own surprise find myself away and free get on with talking about the music that I hold most dear – jazz. As I pump up the volume of Polar Bear's 'Peepers', I reflect on how many modern jazz bands have been reviewing their take on the genre; take a step back, think of all the music that you love in all its diversity and look for your inspiration here. Then start again. Now we have a jazz music that is focused and stripped of ego, but above all fresh and invigorating. I raise this observation not to take away from more traditional styles, but in the name of getting inspired and uncontrollably excited. So you can understand my elation when I noticed that in the space of a week Sheffield will play host to:

Troyka (12th April - Millennium Hall, Ecclesall Road), unleashing a sort of jazz/math rock hybrid, with intervals and rhythm shifts that are so unexpected they make you smile.

Soweto Kinch (19th April - Millennium Hall, Ecclesall Road), who effortlessly incorporates hip hop and conceptual narrative as arguably the band's main focus while remaining loyal to the jazz purists out there.

Behind this spate of gigs that have pricked up my ears lies Sheffield Jazz, a local organisation that has for a long time now been committed to bringing jazz music to Sheffield and admirably hosts gigs every week on a voluntary basis.

This year has seen Sheffield Jazz take over a weekly slot at the Lescar, in the backroom on Wednesday evenings, to complement their main Friday night slot at Millennium Hall. Last month they hosted Mark Lockhart's reworking of the music of Duke Ellington at the Crucible's Studio Theatre, with an all-star band including Seb Rochford, Finn Peters and Liam Noble, as well as Get the Blessing, a punk-rock-jazz band featuring members of Portishead.

I met up with programmer and deputy chair of the organisation Paul Thomas to find out a little more about Sheffield Jazz and what they have in store for the coming months.

When did you get into putting on jazz in Sheffield?

Sheffield Jazz has been running for over 30 years in various different guises. At one stage it was called Hurlfield Jazz, and has moved around various venues, such as the Non Pots Club (Non Political Club), before settling for the last five or so years at Millennium Hall on Ecclesall Road. It's maintained much the same schedule over the years as now, with two main seasons from January to May and September to December.

I'm sometimes a bit frustrated with having to go to London, Leeds and Manchester to see top jazz bands, especially from the crossover scene I've described. What do you think are the key issues in making Sheffield's jazz scene as vibrant as other cities in the UK?

There are a number of potential reason for that. Those are bigger, more prosperous cities, containing music colleges with a strong jazz department, which goes a long way to laying the foundations for jazz in a city. Neither of the Sheffield universities have such a department. There's also a difficulty booking the right venues at the right times to fit artists' tours and ventures up north.

We've additionally noticed that, perhaps due to the economic downturn, people are less likely to take a punt on acts they know less about. For

acts people know and love attendance is good, but this is less reliable for new and less established acts. We certainly do however have aspirations and are working on developing jazz within the city and at the venues we work with.

Where would you recommend for people who want to see jazz in Sheffield in the coming months?

The White Lion in Heeley has a series called Brilliant Corners that runs on the third Tuesday of every month, hosted by drummer Johnny Hunter and featuring different local talents.

I'm also going to butt in here to mention another event series run by Johnny and his brother Anton called The Noise Upstairs. Turn up, stick your name in a hat if you want to play and three random names are chosen to make music together. The theme is free noise with a fair mix of free jazz, and there's also a featured artist each week. It takes place on the second Wednesday of every month at The Riverside.

What do you guys have planned for the near future?

Our weekly Friday night gigs at Millennium Hall and Wednesdays at the Lescar will be running over the coming months. Pete Lyons, an excellent jazz saxophonist based in Sheffield, is having a 60 years concert on Friday 14th April, while Alex Hutton, a local pianist, will be playing on 10th May. Liam Noble's Quintet is also booked and we'll be back at the Crucible too with the piano-led Zoe Rahman Trio.

It's great to see plenty of quality acts are booked for the coming months, especially in the crossover styles I'm most keen on, and Sheffield Jazz definitely deserves recognition for the hard work they've been putting in to keep jazz represented in the city. However, it is a touch disheartening to see the genre so reliant on volunteers and grant money to make ends meet, with great musicians often not making it past London. In this respect Sheffield may even look like a promised land to other more jazz-deprived northern cities.

I think this is due in part to the public image of jazz, and regular people, not musicians, identifying with the bands and their music. The recent flurry of young jazz artists trawling different genres for inspiration has already set the scene alight in my eyes and I'm confident they will help break down the boundaries to the genre for a lot of people. Reining in solos and providing more musical focal points throughout pieces while still allowing for a sense of freedom and improvisation is a tricky business, but one that for me adds depth to the music and may help unlock new audiences for the genre as a whole.

The upcoming Troyka and Soweto Kinch gigs promise to be unmissable and offer the opportunity to hear what I've been talking about with your own ears. Whichever way you look at it, it's clear there is plenty of jazz in the city if you want it and plenty more in store from Sheffield Jazz in particular, so I'll see you at one of their gigs soon.

sheffieldjazz.org.uk
thenoiseupstairs.com
facebook.com/BrilliantCornersJazzClub



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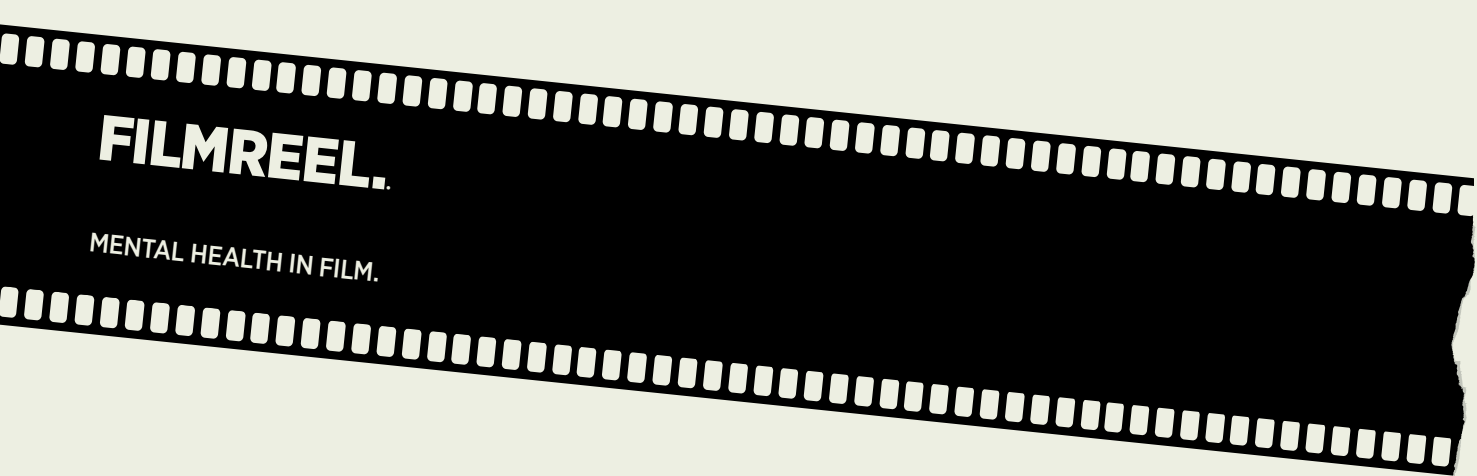
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UNHINGED CINEMA.

JOÃO PAULO SIMÕES.

There's a scene at the core of Andrzej Zulawski's 1981 film **Possession** that will stay with you forever, if you ever dare to enter one of cinema's most powerful descents into madness.

In what turns out to be an extended flashback in which Isabelle Adjani's character has a very unnatural miscarriage, we see her walking through a tunnel, beginning to laugh uncontrollably, throwing herself from side to side, swinging her shopping bag until it smashes against the walls and screeching as she rolls around incessantly amidst the spilled contents, with blood and green secretions pouring out of each orifice. Certainly not for the faint-hearted.

My acquaintance with this gem of a film came at an unnecessarily young age, I must admit. It was only a decade or so later that I managed to overcome the trauma of such early exposure and discern its unquestionable cinematic value.

What starts as a perceptive insight into marital life - with all its unspoken mental erosions - gradually becomes a hyperbolic study of physical estrangement and of the fundamental scission between men and women. The emotional tragedy that pervades the film doesn't lie solely in the husband's continual, visceral need to pursue 'his female', or in her disregard of such dependence. It also comes from her awareness of the source of it all - the physiological paradox that makes her a simultaneously destructive and reproductive creature. And yes, there is a creature...

The horror aspects intensify as we go along and serve to underline the unravelling incompatibility between husband and wife. But they are also a step-up from what is quintessential in Zulawski's work: narratives punctuated by character-driven eruptions.

Often in his films, emotional states reach such a level of intensity that the only release is to have something drastic happening - be it to the characters or their immediate surroundings - and emphasise it further with the filmmaking. Possession is almost a text book of this technique and is evidence of a filmmaker understanding the full potential of the art form.

Acting and casting may be crucial in the success of this cult film - with Sam Neill's ability to convey menace and vulnerability in equal measures and Adjani's porcelain-perfect appearance terrifyingly suggesting rotten depths - but it's up to the filmmaking's embrace of its subject matter to raise it above the genre constraints and present us with a challenging view of the frailty of the human mind.

capturafilmes.blogspot.co.uk

HOLLYWOOD AND MENTAL ILLNESS.

ALEXANDER MURRAY.

Jack Nicholson and Jennifer Lawrence's backstage flirting at last February's Academy Awards was well matched in more than just allure: both have won an Oscar for playing mad people. Yet, while **One Flew Over the Cuckoo's Nest** (1975) was defiantly anti-psychiatry, implying that madness was a rational response to the modern world, **Silver Linings Playbook** (2012) is more diplomatic, offering the formula: meds + awareness = the best combination for recovery.

Silver Linings Playbook joins **The Perks of Being a Wallflower** (2012) and **It's Kind of a Funny Story** (2010) in dragging mental illness into public debate. Along with **Shame** (2011), this is one of few films treating nymphomania and manic depression without titillation (see also Lars Von Trier's **Melancholia**). Despite director David O Russell's occasional 'perving', likeable Tiffany (played by Lawrence) is shown as vulnerable but vivacious. In cold counterpoint, Michael Fassbender's germ-phobic man-whore in Shame is functional but callous. "I find you disgusting. I find you inconsolable. I find you invasive," intones Fassbender's boss, neatly summarising society's perception of mental illness: unpalatable, tragic and threatening.

Traditionally, Hollywood treats madness in extremes, from kooky 'manic' pixie dream girls to insanely over-the-top villains pitted against sane superheroes, conflating mental illness with sexual power or evil-doing. Society thus sets itself up as the happy medium, despite evidence of a continuum: the periodic re-writing of diagnostic criteria, codified in the American Diagnostic and Statistical Manual of Mental Disorders (DSM-V due in May) and the International Classification of Diseases in Europe, testifies to the mobile goalposts of madness.

Diagnosis hinges on interpretation, but instead of surer ways of telling 'us' from 'them', we need to understand that illness is only health to a lesser or greater extent. Significantly, 2013 sees the rise of the 'rehabilitated other'. **Warm Bodies** and BBC3's **In The Flesh** depict zombies making the painful journey back into society. This marks a paradigm shift in pop culture, away from irredeemable and inhuman anti-heroes, towards the possibility of an enlightened society. The message: repatriate the 'other' in ourselves.

Despite these gains, mental illness, like social phobia and body dysmorphic disorder, remains underrepresented in pop culture. Ultimately, Silver Linings Playbook marks an overdue achievement for mental health awareness, its true value lying not in the realistic depiction of mental illness - this is still Hollywood, after all - but in the perception shift it demands of its viewers.

Faced with their own mortality, an improbable group of young people, many of them HIV positive young men, became radical warriors taking on the medical establishment, infiltrating the pharmaceutical industry and helping identify promising new drugs. Oscar-nominated documentary including a Skype Q&A with director David France.



Possession (Andrzej Zulawski, 1981)



Silver Linings Playbook (David O Russell, 2012)

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DOC/FEST.

12TH – 16TH JUNE.
SHEFFDOCFEST.COM

This June, Sheffield Doc/Fest celebrates its 20th anniversary in style with its signature combination of public film screenings, industry events, masterclasses, discussion panels, Q&As and after parties. We are absolutely chuffed to be involved as an official media sponsor and will be curating a very special all-day event as part of the festival on Saturday 15th June. In the meantime, it's worth noting that tickets are now on sale for four events at the Crucible that will undoubtedly be very popular.

On Thursday 13th June, local hero Michael Palin will discuss his experiences travelling to every corner of the planet with journalist and broadcaster Miranda Sawyer, including behind the scenes footage. On the same evening, TV comedian Adam Buxton will bring a special edition of his popular programme BUG to Sheffield, celebrating the modern music video with rare footage and hilarious excerpts from online comment threads.

Celebrating its tenth year, award-winning genealogy series Who Do You Think You Are? will take to the Crucible stage on Saturday 15th June, with executive producer Alex Graham talking to one of the series directors and a celebrity who has explored their ancestry on the show. On Sunday 16th, north-east folk band The Unthanks will perform Songs from the Shipyards, a specially composed live soundtrack to Richard Fenwick's film of the same name, which tells the story of the rise and fall of the UK's shipyards. First commissioned by Newcastle's Tyneside Cinema, this should be a real audio-visual treat that will particularly appeal to fans of British Sea Power's From The Sea To the Land Beyond project, which was a great success last year.

Tickets for these events are priced between £10 and £15, with concessions available, and can be purchased directly from the Crucible Box Office. Visit sheffieldtheatres.co.uk or call 0114 249 6000.

Stay tuned to both the Now Then and Doc/Fest Facebook and Twitter channels for announcements as they are released. There is plenty more to be revealed. For now, all we'll say is that there's a reason industry delegates travel thousands of miles from over 60 countries to attend Doc/Fest.



100 YEARS.

FACEBOOK.COM/100YEARMUSIC

100 Years is a new project by local DJ and promoter Liam O'Shea, incorporating both a record label and a venue space. Liam is perhaps best known for his Mixed in Sheffield project, conceived as an A-Z of Sheffield music, as well as his party spaces Dan Sane and Hope Works, and his solo projects under the moniker Lo Shea.

But 100 Years is a bit different, because it is a musical celebration of a non-musical centenary - that of the invention of stainless steel by Harry Brearley of the Brown-Firth research laboratory in Sheffield in 1913. The idea is to commemorate the creation of steel and its inextricable links with Sheffield through the medium of techno music.

If that link seems tenuous to you, it actually makes perfect sense. Emerging from Detroit in the 1980s, which like Sheffield was at the time deeply industrial, techno was and still is a representation of man and machine, of methodical precision and automation, and of the myriad possibilities of technology. Add to this the weight of electronic music heritage in Sheffield and you're onto a winner. In light of this, Liam himself has captured field recordings at Sheffield's famous Forgemasters steelworks and molded them into two techno tracks, 'City Steel' and 'Prang', which make up the first release on the nascent record label.

In celebration of the 100 Years project, there will be a big party on 20th April at Hope Works in Attercliffe, featuring acid techno stalwart Boddika and Trevino (f.k.a. Marcus Intalex, interviewed in this very mag many moons ago), plus residents Lo Shea and Chris Duckenfield. On the subject of Hope Works, a competition is currently ongoing to find a new resident DJ, so get in touch with Liam with a recorded mix if you are interested.

The associated 100 Years venue will also double as an art space, so if you want to get your work seen there then give them a shout. Exhibitions will be regularly rotated so that there is new work to see for each event.

You can find out more about Hope Works, Mixed in Sheffield and Seaghdha, Liam's other record label, on Facebook and the usual online channels by searching 'Hope Works' and 'Seaghdha'.

FAVOURITES.

OUR PICK OF THE BUNCH.

DON'T SPOOK THE HORSE.

26TH APRIL / LIBRARY THEATRE.
FGOWI.CO.UK

Everybody - or at least everybody worth their mettle - loves a bit of Neil Young. Known for timeless music released across multiple decades, from the classic hit 'Heart of Gold' to the seminal proto-grunge of 'Hey Hey, My My', Young has inspired countless generations of musicians. Don't Spook The Horse are a tribute act in the most accurate sense of the word; they use the same instruments as Neil and his backing band Crazy Horse, aiming to convey a good dose of the rock and roll majesty of the man himself.

Promoted by local events company FGOWI, this is sure to be a great night. Tickets are priced at £10 advance and £12 on the door.

SHARROW LANTERN CARNIVAL.

7TH APRIL.
CREATIVEACTION.NET

Every April, the streets of Sharrow are lit up with hundreds of homemade lanterns for one night only. This year that night falls on Sunday 7th April. Sharrow Lantern Carnival is all about bringing people together to create a party atmosphere, including a parade of some genuinely impressive lantern constructions, this year themed around 'roots', followed by live music in Cemetery Park.

People will congregate at Mount Pleasant Park at 7.30pm before marching to the cemetery between 8 and 9. Live music and fire spinning will take place until 10.30. For more info or to volunteer your time to make the carnival happen, take a look at the Creative Action Network website.

NOW THEN BEER.

OUT NOW.
ABBEYDALEBREWERY.CO.UK

Last year we released our first Now Then branded real ale, lovingly produced by Abbeydale Brewery. It such a success - we ended up selling over 18,000 pints in six weeks - that we've decided to do the same again, this time to celebrate the fifth birthday of this here magazine.

Now Then 5 is an American style pale ale with citrus and floral aromas and an entirely reasonable ABV of 4.1%. Although it contains a different selection of hops this time around - Cascade, Centennial and Chinook, to be precise - we expect the end result to be as refreshing and supple as last year's creation. To find out where it is being served or to share your thoughts, get tweeting with the hashtag #nowthen5, mentioning @nowthenmag and @abbeydalebeers.

CONNECT THE DOTS.

20TH APRIL / GRAIN WAREHOUSE, VICTORIA QUAYS.
CTDOTS.CO.UK

Connect the Dots is a new one-day mini-festival celebrating new media and digital technology. Taking place at the Grain Warehouse at Victoria Quays on 20th April, it will feature a host of visual arts exhibitions, indie pop-up shops, live performances and DJs. Featured artists will include Shaun Bloodworth, Mattias Jones, Elliot Holbrow and Joel Barton, while music will be taken care of by Beneath, Jack Opus, Squarehead, Miggy Manacles, Walter Ego and more. Pop-up shops will include Warp Records, First Word Records, SANDSEVEN, Hantu, Itchy Pig and Now Then. If you are interested in running a stall, get in touch with Dullah on abdullah.alwali86@gmail.com

Search 'Connect The Dots #1' on Facebook or visit ctdots.co.uk for more info.

SHEFFIELD UNION EVENTS.

SHEFFIELDSU.COM/FLASH
FACEBOOK.COM/FLASH.SHEFFIELD

The University of Sheffield Students' Union has some great events coming up on the horizon, so it would be remiss of us not to give them a tip of the cap. On Monday 29th April, wildlife expert and popular TV personality Bill Oddie will give a talk at the SU auditorium. As part of the Spring Into Nature week, Oddie will share stories and memories of his 20 years of experience hosting wildlife programmes.

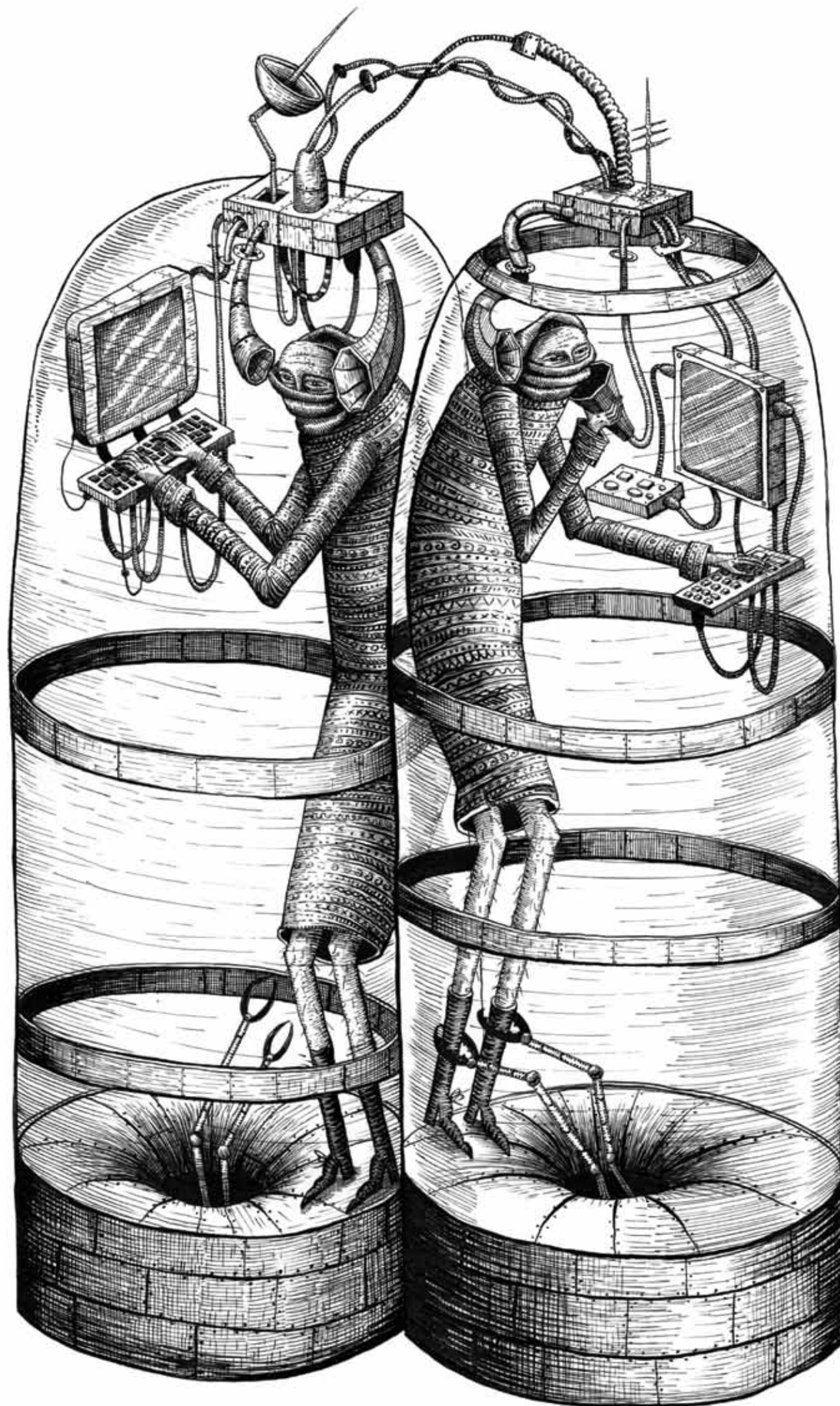
Also worth a mention is Personalising The Apocalypse: Indignant Identities in a Post- Political Era (SU Auditorium, 1st May), which will encourage debate and discussion about events like the London 7/7 bombings and the Sandy Hook school shooting late last year, with informed authors Kenan Malik and Faisal Devji in attendance. Well worth a look in.

SHARROW MARROW.

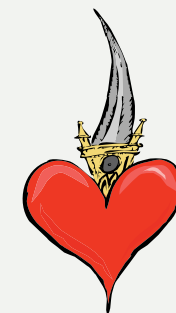
268 SHARROW VALE ROAD.
FACEBOOK.COM/SHARROW.MARROW

Sharrow Marrow is three years old this month, so we thought it fitting to print a dedication to this emporium of fresh produce. The aim of the shop is to offer the residents of Hunters Bar and Sharrow affordable, high-quality and (in many cases) locally sourced fruit and veg, on top of seasonal specialities, organic goodness and new varieties from across the globe. Nikki and the team also stock a range of tasty chutneys, artisan cheeses, herbs and spices, and other items any keen kitchen dweller couldn't live without. They can also give you plenty of culinary tips about the best varieties for different purposes.

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SERVED ON TOASTED SOUR
DOUGH WITH WEDGES,
CELERIAC SLAW AND DRESSED
ROCKET, MUSHROOM AND
WALNUT POLENTA, COCONUT
CREAM, HARICOT BEANS AND
SPINACH AMONG MANY MORE?

AT YOUR LOCAL
CINEMA OF
COURSE!

SHOWROOM CAFÉ+BAR

LUNCH / BRUNCH / CAKE / DINNER / FREE WIFI
WWW.SHOWROOMWORKSTATION.CO.UK/CAFEBAR

THIS IS YOUR CITY.

1. DRAM SHOP
2. THE RIVERSIDE BAR
3. EMMAUS SHEFFIELD
4. THE RISING SUN
5. SHAKESPEARES
6. SHEFFIELD UNIVERSITY
7. THE HARLEY
8. RED DEER
9. SPACEMAN
10. FACT TOTEM
11. RARE AND RACY
12. BALANCE
13. LIBRARY THEATRE
14. PENELOPES
15. THE SHOWROOM
16. LEADMILL
17. PONDSFORGE
18. DQ
19. CORPORATION
20. THE PLUG
21. SHARROW MARROW
22. PORTER BOOKS
23. REGATHER
24. ABBEYDALE BREWERY
25. THE OLD SWEET SHOP
26. NETHEREDGE KEBAB HOUSE
27. MIRAGE E CIGARETTES
28. GRAVES PARK

[●] SHEFFIELD REAL ALE HOUSES
AND BREWERIES

